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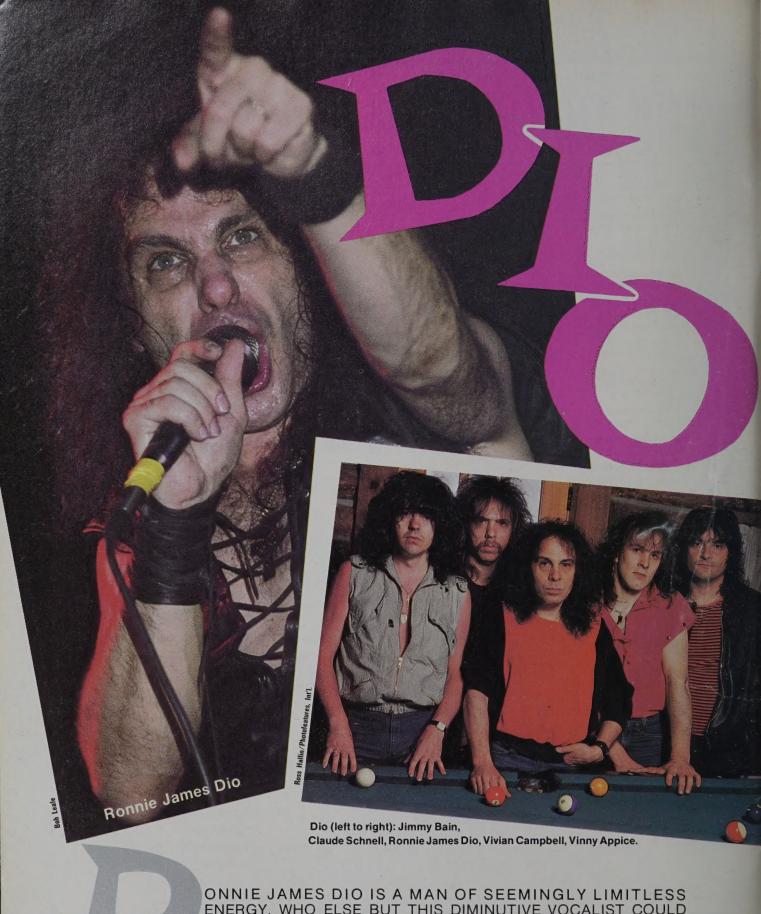
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ONNIE JAMES DIO IS A MAN OF SEEMINGLY LIMITLESS ENERGY. WHO ELSE BUT THIS DIMINUTIVE VOCALIST COULD SIMULTANEOUSLY RECORD A NEW ALBUM, PLAN THE HEAR 'N AID BENEFIT, BEGIN WORK ON AN ANIMATED FILM AND UNDERTAKE A MASSIVE INTERNATIONAL TOUR? AS IF THAT WASN'T ENOUGH, HE SAYS HE NOW WANTS TO INVESTIGATE THE POSSIBILITY OF OTHER PRODUCTION, MANAGERIAL AND RECORDING PROJECTS.

Ronnie James Dio And Co. Let It Rock With Sacred Heart.

by Andy Secher

"I'm happiest when I'm busy," Dio stated. "Everything I do is a labor of love. I don't really even view it as work. I do have a lot of energy, and my goal is to harness that energy into as productive a means as possible. I figure there's plenty of time to sit down and take it easy when I finally decide to retire - now's the time to explore as many exciting, new ventures as possible and pour my heart and soul into each one of them.

Unquestionably, the most exciting of Dio's new projects is the album, Sacred Heart, a rocking, rolling collection of metal anthems that cements Dio's reputation as one of hard rock's premier proponents. Working with bandmates Vivian Campbell (guitar), Jimmy Bain (bass), Vinny Appice (drums) and Claude Schnell (keyboards), Ronnie has expanded the metal scope that made his two previous solo efforts — Holy Diver and The Last In Line -gold-plated successes.

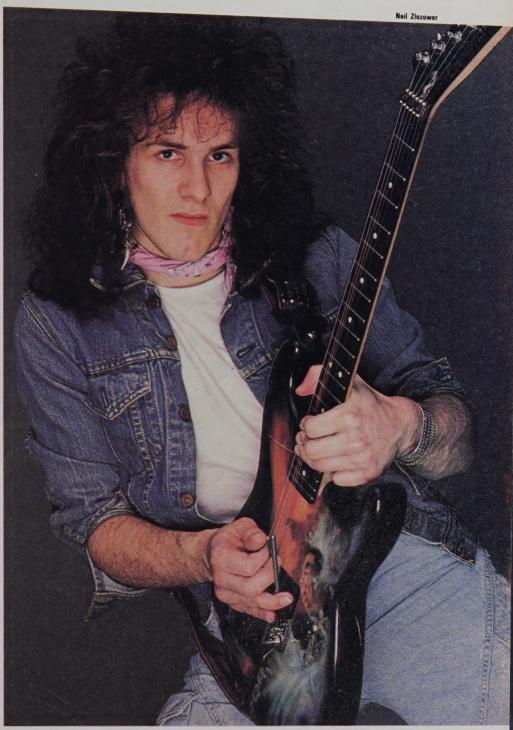
"Of course, I'm very excited about Sacred Heart," Dio said. "There's a definite progression from the last two albums, and that pleases me no end. I have a great deal more confidence in the band and our music this time, and the fact is that we've gotten to know each other much better. With any band I've been in - Rainbow or Black Sabbath or Dio - there's been a natural period of transition in which each of the musicians discovers the levels of the other band members what everyone is capable of and what can be expected in terms of creativity. There's a marked advancement on this album which reflects, not only our belief in ourselves, but our belief in the music we play.

"The songs on the album have a great deal of integrity," he added. "Some people may listen to things like Fallen Angels or the title track and say, 'Oh, that Ronnie James Dio, he's still singing about the same wizards and magic he sang about 10 years ago.' That may be true. But I don't think there's anyone who writes that type of music better than I do. It's no secret that there are a lot of bands around today who seem determined

to sing about mystical subjects, even if they have no idea what they're

Dio's intense dedication on Sacred

Heart to the "integrity" of his music is a marked contrast to what he viewed as the band's "selling out" on a number of tunes on last year's The



Vivian Campbell: One of the hottest axe slingers on the scene today.

Last In Line. While he admitted that cuts like Mystery were little more than attemps at maintaining band harmony and achieving commercial success, he emphatically stated that his most recent vinyl venture offers no compromises in terms of metallic content.

"I only feel comfortable writing and recording one type of song," he said. "I don't like ballads and I don't like pop tunes. They don't reflect my personality or what this group is trying to do. On the last album, the group wanted to write songs that could expand our audience. That's where Mystery came in. This time we saw no reason to do that. We knew we had an audience out there that would react favorably to the music we do best, so we saw no reason in playing games with what was essentially inferior material. Songs like Rock & Roll Children are tuneful without sacrificing the intensity that makes Dio special."

While Sacred Heart has helped to further establish Dio's metal credentials, the band's involvement with the recent Hear 'N Aid benefit has done wonders to confirm the group's identity with the general public. While Dio scoffed at the notion that the weeks of hard work he put into the benefit may result in a higher consumer profile for the band, he admitted that Hear 'N Aid has given Dio and heavy metal, in general, a needed shot in the arm.

Of course, our main goal was to aid the famine victims in Ethiopia," Ronnie said. "But the fact that so many talented individuals would freely give of their time and energy was an amazing occurrence. So many people said that heavy-metal musicians were selfish and had no social conscience — the effort that everyone put forth helped change those people's minds. Sure, there are those who will look at the project and see people

'There's plenty of time to take it easy after I

trying to stroke their own egos, but there are always those who see the cloud for every silver lining. I think everyone who contributed to the project deserves the strongest praise one can give. After all, there were still plenty of guys who were just 'too busy' to help out.'

Now that the Hear 'N Aid project has joined Sacred Heart on recordstore shelves, the hyperactive Dio has turned his attention toward new frontiers. In addition to the group's current tour - which the vocalist calls "our most spectacular and ambitious ever" - Dio has started to explore the possibility of blending his music with animation - a marriage he first experienced when Black Sabbath contributed to the Heavy Metal movie soundtrack.

'Heavy Metal was a bad experience in musical terms," he said. "We got the short end of the stick from the people who put the movie together. But that experience showed me the power that can be achieved by blending heavy metal and animation. I want to do a movie that will capture all the mysticism and magic that is in my music. I want to wrap it around a story that would be akin in spirit to Walt Disney's Jungle Book. In fact, I even know who I want to supply the voice for my main character - David Lee Roth. I think he's got such an expressive voice. I know if he has the time he'll do it.

"The only problem I see with the project is finding enough time to do it," he added. "Right now, I hardly have time to sleep, let alone tackle a new venture. At the moment, the band is my primary concern, especially when we're on tour. I know I'll have time to explore all my personal fantasies in the years ahead, but now I want to make Dio the most respected and popular band around. I think we have the talent, know-how and energy to achieve just that."





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The Angel of Vengeance Demolition Park, NY

If Randy Rhoads were still alive, he'd kick Edward Van Halen's ass.

Candi Strosaker Quincy, IL

Up here in Anchorage, not many groups dare to show because we get too rowdy. Our arena only seats 9,000, but a kick-ass concert melts snow! Just wanted to let you know that **Hit Parader** rules in the Top Of The World. We can rock hard, too!

Robert "The Beast" Scott Anchorage, AK

C'mon, you so-called heavy metallers! Pull your heads out of your asses and grow up. Before you go putting bands down, why don't you think about it first. Has anyone ever told you kids to listen to what sounds good instead of listening to what everybody else says sounds good. Being a heavy metaller is an act of rebellion and ignorance. It's an attitude of young minds that have yet to grow up. I don't consider myself a metaller and I like bands like AC/DC and the Scorpions. But I also like the Beatles and Supertramp. Let's all grow up, huh kiddies?

Bruce Kennard San Pablo, CA

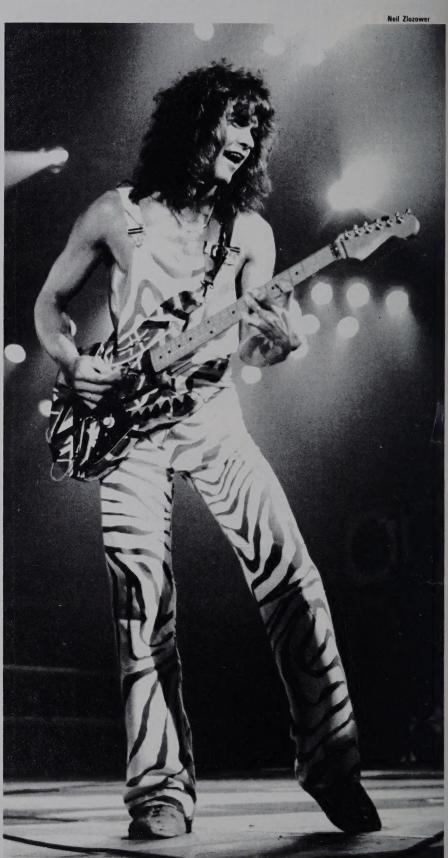
K.K. Downing of Judas Priest must definitely be on drugs. He should go back to his "Jimmy Page School" and let The Master show him how it's done. K.K. wouldn't know a good solo if it came up and bit him on the ass. Long Live The Firm!

> David Trocasso Southern California

I wish all these groups like Motley Crue, Twisted Sister and Ratt would stop trying to copy Kiss. It seems like Kiss' leopard-skin stripes and spots got real popular with all of these new bands. Kiss is the best, has always been the best, and will always be the best. Kiss rules!

Animal-eyes Hawkinsville, GA

For all the girls that put down great groups like Iron Maiden, AC/DC and Ozzy for David Lee Roth and Def Leppard, why don't you start listening to the albums and stop looking at the



Edward Van Halen: A reader thinks Randy Rhoads could have kicked his ass on quitar

covers. This is heavy metal, not a beauty contest.

Dan & Joan Matuschka

Motley Crue makes Van Halen look like Neil Diamond! That's what makes them so great. #1 Motley Crue Fan Grand Blanc, MI

I think I've heard just about all I want to hear concerning Duran Duran and Prince. As we all know, metal's going to rule the earth by the year 1987, when Bruce Dickinson will be president and Lita Ford will be vice president. It's gonna be a kick-ass world then.

Paul "The Apeman" Cunningham Malvern, AR

I just thought I'd tell you what I think of heavy metal - it stinks. I used to love to headbang to Iron Maiden and Judas Priest. While I did this, I lost friends and I was failing in school. Now I quit it and I'm an honor student accepted to a college-prep school. Now I have friends and I realize all the great-looking girls hate heavy metal. Sure, I might listen to Rush, Ozzy and the Firm, but I also listen to Madonna, Duran Duran and John Fogerty.

Chris Decker Yardley, PA

Recently, my best friend and I went to see the Thunder In The East concert with Loudness



Judas Priest's K.K. Downing: A graduate of the Jimmy Page guitar school?







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and Keel, and talk about a job well done! Loudness was fantastic! Akira Takasaki has got to be one of the best guitarists around, and Minoru Niihara's performing abilities had the crowd on its feet for the entire show. Loudness sure did impress these two rockers. Just goes to show rock and roll is an international language. Denise C. & Gina D. San Antonio, TX

Queensryche is the best of the new bands I have heard. If time doesn't prove Geoff Tate to be a rock legend, I'll eat my... hat.

Ridge, NY

Hey dudes! Open your eyes. U2 and Billy Idol are the awesomest! I don't take anything away from groups like Ratt, Van Halen or Kiss think their music is good. But U2 and Billy's music is totally decent.

> Derek Avery Hanson, MA

Jon Bon Jovi is the sexiest man that ever stepped foot on this earth. He and his band can play songs that mean something, and rock out at the same time. Please print more articles and pictures of him and his beautiful band.

Bon Jovi Rules Columbus, OH

I live, sleep and eat heavy metal. I wake up to Twisted Sister and go to sleep to Ratt. I believe that if heavy metal hadn't been born, rock would be a nightmare of crap like Michael Jackson and that wasted stuff they call Men At Work. Well, I'm ready for the metal invasion in all our hearts and minds.

> A Giver of the Word Valentine, NE

I am writing about a serious situation that concerns all rockers everywhere. There seems to be a plan afoot to kill rock music, especially heavy metal. Former rock stations across the country are selling us out to play pop music and "the hits." When was the last time you saw real rock on TV? Yes, it looks like they're taking away our Right To Rock, as Keel would say. Rock ain't dead - let's not let them kill our music!

> Karin Valency Millingston, TN

James Shive/Retna Ltd.

lan Gillan: A guy in Illinois thinks he's the greatest singer who ever lived.

Black Sabbath kicks ass, but they should have held onto Ian Gillan. He's the greatest singer who ever lived.

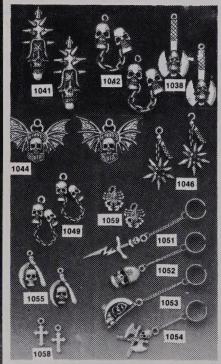
> Scott S. Werebat New Lenox, IL

I have one question: Whose lips are bigger --Mick Jagger's or Steven Tyler's?

Kevin DeVore Madison, IN







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Lita Ford and Joan Jett are two hard rockers who don't drink blood from skulls onstage or dress up in saw blades to get attention. They don't have to brag about how much they drank the night before, or hint about worshiping the devil. Their music speaks for itself.

> Marilyn Sanders Fairfield, IL

As a dedicated metalhead, I can't help but ask one question: Where the hell are the metal videos? I see about one a month. Why doesn't somebody do something about this? There should be one national metal network called WMTL.

> Dave Ferris California, PA

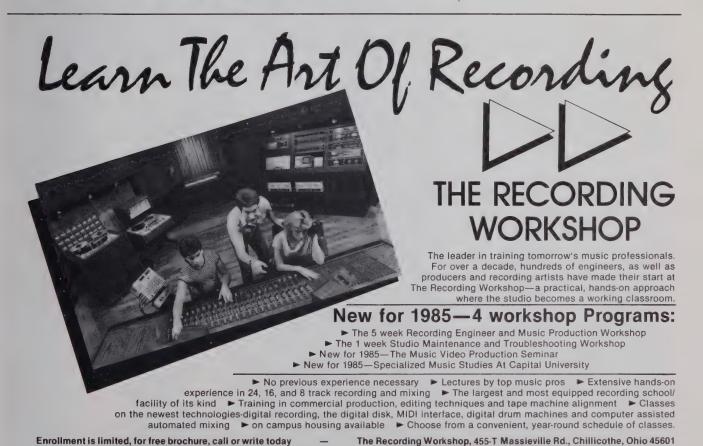
After seeing Journey a few issues back, I can't wait for a John Denver interview!

> Sam Hale Austin, TX

One of the better singers I've heard is David Coverdale of Whitesnake. How about more on this talented, gorgeous hunk?

> Angela Allen Park, MI

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Heavy metal happenings

by Andy Secher-

What is the story with former Kiss guitarist Ace Frehley? It seems like the Space Ace has a black cloud hanging over his head, ready to sprinkle doom into his life whenever things start looking good. Ace's recent arrest for attempting to pass some phony drug prescriptions has slowed his solo career to a crawl, delaying the Frehley's Comet's recording debut for an indefinite period. Thankfully, Ace was acquitted of the charges due to what was termed a case of "mistaken identity."

Kiss' Gene Simmons continues to pursue his movie career while maintaining his "total commitment" to the band. Recently, the Tongued One agreed to appear with former Princelady Vanity in a feature film. As usual, Simmons will play a sinister bad guy. "I see no reason I can't make movies as long as it doesn't interfere with Kiss," Simmons said. "So far, there's been very little crossover. I'm filming during periods of inactivity for the band."

Don Dokken, lead vocalist for the band that bears his name, recently expressed surprise over the success of Alone Again, the third single from the band's **Tooth And Nail** LP. "I had written that song a couple years ago," he said. "We used to play it all the time in concert, but I really didn't have any intention of recording it. I just didn't think it fit in with the type of music we were playing. Finally, some friends convinced me I should put it on the album. I'm just as surprised as anyone about how well it did."

Recent rumblings from the Van Halen camp indicate that guitar-whiz Eddie is leaning more and more towards releasing a solo album in the near future. Rumor has it that one of the musicians appearing on the disc will be none other than Sammy Hagar. It remains to be seen if a new "Van Hagar" band will be forming with Sammy replacing David Lee Roth, but according to sources close to the band just about anything is possible.

Judas Priest continue to dawdle in completing their eagerly anticipated

Letter of the Month.

Dear Andy,

What's going on with MTV? I used to watch the channel all the time and got to see all my favorite bands — Twisted Sister, Motley Crue, Ratt, Judas Priest. But now I can't watch because I get sick to my stomach. What have they done to MTV? They've wimped out. All you see now is Madonna's bellybutton and a bunch of fruitcakes who wouldn't know rock and roll if it bit them on the ass. What the hell happened?

"Metal" Mike Harcort Portland, OR

Dear Mike,

I can understand your annoyance. It's one I share, as well. MTV, which has always prided itself on being a "rock and roll" video channel, has decided to listen to corporate sponsors like Sergio Valente and Chams who feel that heavy metal doesn't appeal to their "hip" audience. They'd rather have their jeans' ads following Boy George than Motley Crue. Also, it seems that MTV has used the excuse that metal videos are "too violent" for their tastes. So, what do they start broadcasting instead? Professional wrestling matches, that's what. If you want to do away with violence, why show clips of one guy bashing another guy over the head with a chair? It just doesn't make any sense.

Anastasia Pantsios/Kaleyediscope



Gene Simmons: "I see no reason I can't make movies as long as it doesn't interfere with Kies."



Iron Maiden's Steve Harris: Tired of the road.

new LP. Originally scheduled for release last March, the disc will not see the light of day until either October or November. "We see no reason to rush what we're doing," vocalist Rob Halford explained. "This is a very important album for us, and we want to feel that it is the best we can offer. A few extra months should make little difference to our fans once they hear what we've come up with."

Iron Maiden's Steve Harris admitted that touring the world for a year at a time is getting more and more difficult for him, now that his family is beginning to grow. "It's painful to think of being away from my family for so long," the bassist stated. "Thankfully, my wife lives near my mother, so at least I know they watch out for each other and are not totally alone. I imagine, in the years ahead, we may cut down our touring schedule a little, or maybe we'll just schedule more breaks during the tour.'

It's not easy being Ozzy Osbourne. Now that the madman has finally assembled a band to begin his Ultimate Sin tour, "featuring bassist Phil Soussan and drummer Randy Castillo," Ozzy has undergone a daily regimen to get himself in shape for the road. Apparently, the Oz put on a few extra pounds after he stopped drinking, and doctors warned him that his stage exploits could be hazardous to his health unless he dropped the excess baggage. "I hate dieting. I hate not drinking. I hate just about everything these days except my music and my family," the Oz stated.



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Now that they've finally finished recording their new album — a year after they entered the studio - the members of Def Leppard have begun the unpleasant task of finding a drummer to replace the injured Rick Allen for the group's upcoming tour. While Allen is still very much a part of Leppard, his rehabilitation will prevent him from even attempting to play the drums one-handed until 1986. By then,

he hopes to rejoin the Leps on a full-

time basis.

Motley Crue's Vince Neil is beginning to come out of the self-imposed shell he retreated into following his December 1984 car crash. Sources close to the band said that, while Vince has curtailed the off-the-wall activities that used to be his trademark, he no longer seems hesitant to join friends for dinner or a night out. "It's good to see he's beginning to get his life together," the source said. Now that all his legal problems have been sorted out (he was given 3 to 5 years probation) Vince can get back to leading a normal life.

Heavy Metal Headscratcher

What are the real first names of Dee Snider, Ace Frehley, Blackie Lawless and K.K. Downing?

ANSWER TO LAST MONTH'S SCRATCHER: Among the bands that have featured David Coverdale, John Sykes and Neil Murray of Whitesnake are Deep Purple, Tygers Of Pan Tang, Thin Lizzy and the Gary Moore Band.

Black Sabbath's Geezer Butler, extremely proud of his new solo LP would like to think that the Princes of Darkness have not seen their last seance. "After you've been part of a band for so many years, thinking that it might be over is very hard to accept," he said. "It's no different than a marriage. I hope there's life in Black Sabbath yet."

Send your letters and photos to: Andy Secher c/o Heavy Metal Happenings, Charlton Building, Derby, CT 06418.



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"Hey, they printed my issue upside down," shrieks Stephen, "but I love it anyhow.

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Robbin Crosby: "When the lights go down I'm no longer Robbin — I become King. Ain't no Prince — this is the real thing."

by Jodi Summers Dorland

Summer 1984 — A new melody metal group, Ratt, are causing quite a commotion on the music scene. Their debut album, Out Of The Cellar, yields hit single after hit single, and their first American tour, opening for the likes of Motley Crue, Twisted Sister, Ozzy Osbourne and Billy Squier, is an overwhelming success.

Summer 1985 — Ratt are enriching last year's triumphs with the latest offering of their Ratt-androll sound, Invasion Of Your Privacy. The LP is the quintet's second platinum smash and is the impetus for the band's second national sold-out tour. Only this time, they'll headline. Believe it or not, at this very moment, Ratt are aboard their tour bus — dubbed the Rolling Hilton — motoring across America on their way to your town.

"We're still alive in '85,"

comments poet/guitarist and blond bombshell Robbin Crosby, Getting into his Muhammad Alistyled rap, he continues, "I want everything we had in '84 and a whole lot more. How about that? Seriously, we're having a really outstanding time on tour. We love those fringe benefits.'

'Ahhhh, success,'' continues party-hearty vocalist Stephen Pearcy, flashing his seductive smile. "It's done wonders for us. Everybody has their own place to live now, where we didn't before. We can feed our faces anytime we want, where we couldn't before. We can have our own car now, but some of us don't want cars. We're out on the road again for nine months, so why buy cars and shit like that? We're not letting our success get out of hand."

The group definitely is not about to let their platinum status affect them. In



Stephen Pearcy: "Ahhh, success."

fact, Robbin, Stephen, guitarist Warren DeMartini, drummer Bobby Blotzer and bassist Juan Croucier are still your typical rock and roll boys next door they're funny, charming and totally obsessed with fast cars, faster women and having a good time.

Well, maybe not exactly like the boys next door. The lives of the Rattmen are something that most highschoolers only dream about. But, as Stephen is quick to point out, that's what Ratt's all about - the American Dream. "Ratt's one everlasting party," he declared.

A visit backstage at one of the gigs on the group's current world tour is proof of that. Before a show there's not the hyperactive hysteria or tension you would find at many groups' gigs. Ratt take it all in stride. Just prior to showtime, you'll find Robbin, Juan and Bobby racing remotecontrol cars around. Warren's tucked into a corner. nursing his ever-present customized Charvel, and Stephen, the artist of the group, sculpts the food on the deli trays and draws kryptic symbols on any flesh surface he can un-

"What I draw are love symbols. They're not demonic, superstitious. Hindu messages," Stephen is quick to point out. "We call them Ratt Love Symbols. We put them on everybody. We do them just to look different." As he scribbles a doodle on Robbin's face, Ratt looks like one big, happy family.

"We've always gotten along together," says Robbin, as Stephen pokes the magic marker dangerously close to his left eye. "We're the best of friends and we've always spent time together. It's not like everybody just works to-gether and then we go our own way. We all hang out. Stephen is one of my best friends. No, it's more like he's my brother.'

Backstage, before the show, these five seem normal enough, but just get them onstage and let them go through their intoxicating performance, featuring such nuevo classics as Lay It Down, You're In Love and



Warren DeMartini

Round And Round.

"Have you ever snorted up about a quarter ounce of cocaine at once?" Robbin asks. "That's what it's like up on stage. I get a kick out of it. I don't ever get nervous. It's like a wave goes through me when the lights go down. The kids hold up the lighters and I go into my mode. I'm no longer Robbin — I become King. Ain't no Prince, this is the real thing."

Robbin transforms into King, and Stephen just becomes a larger-than-life version of himself — a ham.

As he recalls, "when I was in high school, that's the times I was actually in school, I would take drama classes and do weird theatre things. I like acting, and that's what being up on stage is." Warren does what he loves most — play guitar. Bobby becomes the notorious drumming madman and Juan transforms into Valentino, romancing the audience and attempting to steal the spotlight from everyone else.

Indeed, Ratt is a band with five frontmen. Everyone has such a fabulous

time up on stage that anyone attending their concerts can't help but have a wonderful time, too. Now that they're headlining, Ratt's show is bigger and better than ever.

"I've always seen us as a headlining band — that's what our attitude's always been," observes Robbin in his off-stage, more relaxed state. "What's good about headlining is that there are no questions about whose show it is or any problems about stage space, restrictions or any of the B.S. you have to go through as an

opening act. I remember when we were playing with Billy Squier, there was no room onstage. It wasn't Billy's fault — he wasn't trying to pimp us — but when the curtain came down, there was no room. We're a pretty wild live band, but it's hard to get down in four feet."

Okay, we've gone through pre-game activities, and chronicled life up on stage, so now it's time for the part everyone's been waiting for the after-show party. After all, once you've sweated and given your all for 90 minutes onstage, you have to be able to relax and enjoy yourself. And, as we said, that's what Ratt is all about — having a fabulous time. I guess you're expecting some wild and crazy stories a la their good buds, Motley Crue, but no dice. What goes on after a Ratt performance can only be seen, not told.

"Backstage becomes your everyday female frenzy," comments Stephen evasively.

"Stephen and I are the only ones who can't get in trouble. We're not involved with anyone," clarifies Robbin about why so few Ratt tales have made it into print. "And you certainly don't want to hear about just me and him. Let me explain it this way: what we do after the show is just all that fun stuff that boys and girls do together. Our music gives you a pretty good idea of what we're all about. Really, there's nothing I could tell you that you could print."

"We're just very nasty people, and we love all that sexuality and good stuff," adds Stephen.

"Oh, I do have a story I can tell you," remembers Robbin. "It's about fire. Bobby found a fire in a hotel, kicked in the door and put it out with wet towels. What a hero. It was pretty funny because, as we were leaving for the gig in the bus, the firetrucks were arriving."

"You're not going to get much more out of us," reiterates Stephen. "You know what Ratt's all about — having a good time. We try to make life an everlasting party. So, just take it from there."

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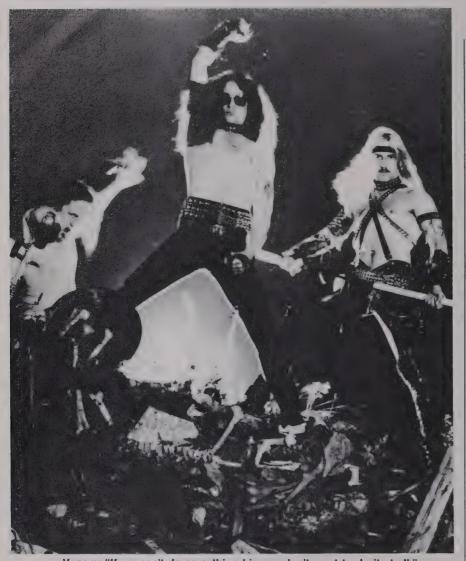
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Venom trash it to death



Venom: "If we can't do something big, we don't want to do it at all."

Kings Of Black Metal Roar Into Action.

by Winston Cummings

Heavy metal has always been a medium of excess: the loudest, the grossest, the fastest musical form around. Well, if you take the word of the three musicians who comprise Venom, they are the ultimate metal band because they strive to be the loudest, grossest, and fastest band that ever graced the hallowed halls of metaldom. No, you'll never mistake the sonic thrashing of Cronos, Mantas and Abaddon for the

more refined approach of bands like Def Leppard and Ratt. These guys take pride in aiming for the rock and roll jugular with every note they play.

"We've always believed in doing things our own way," Mantas sneered. "We don't believe in opening shows for other bands, and we certainly don't believe in doing anything in a small way. If we can't do it big, we don't want to do it at all. We're not particularly fans of rock and roll. We're using conventional instruments to do something totally unconventional — create pure and total mayhem."

As demonstrated on their latest LP, Possessed, few bands in the metal sphere can match Venom when it comes to creating a sound and style that can instantly turn your brain to guava jam. With their vicious three-chord attack and lyrics that explore topics like death, doom and demons, Venom have become the unquestioned kings of Black Metal — that strange amalgam that seems more interested in destruction than music.

"I hate the groups who make a mockery of what we've done," Mantas stated, with typical bravado. "There are groups who sing about exorcisms and satanic rights who know nothing about those subjects. They're just looking for publicity. We believe totally in the music we play and the subjects we sing about. People can sense when a band is just following a trend or setting one. Venom have always been trend setters."

Still, does Venom, a group that seemingly espouses every negative quality known to mankind, have even the slightest desire to create quality music? Their over-the-top stage and album presentations often seem geared to create maximum shock impacts, rather than to present even a mildly entertaining experience. As one journalist aptly put it, "Attending a Venom show is like watching an auto wreck — or, better yet, being in one."

"We really don't care what the press thinks of us," Mantas said. "We're not depending on the usual ways of being well-known. We have our share of articles written about us, but we're not like those bands that want to go to America and have their music all over radio and television. We've done videos, but we've done them the Venom way."

"The Venom way" of making a video was by taping the band's entire performance during a recent set at New York's famed Studio 54. Unlike most other bands who quickly go into the recording studio to overdub any mistakes on their "live" video, Mantas insists that Venom would never lower themselves to such cheap tricks.

"If people want to hear our music played without mistakes, they can listen to our albums," he said. "When we play live, we don't care if there are hundreds of bad notes and off-key vocals. If the attitude and feeling we're creating is right, then it's a good show. The video of our New York show is like that — it's not technically perfect, but who cares? We were getting off on it, and so were the fans. To us, that's all that matters. We know that our type of music is never going to sell millions of albums. In fact, I'd be a little worried if it did. We want to appeal to people like us — people who aren't scared to look at the dark side of life and then spit in its face."



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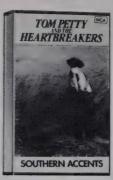
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Roots

by Jodi Summers Dorland

Each month Hit Parader sojourns back in time with a rock and roll celebrity. This month's time traveler is Don Dokken.

Extensive research has proven that some traits are genetically inherited. Some characteristics, like blue eyes, are physical. Other gifts, such as musical talent, are a little less traceable, but hereditary nonetheless. Singer/songwriter/ guitarist Don Dokken is a good example of an heir to his family's musical legacy.

"Music is in my blood," he observed, spitting out the words in his usual rapid-fire delivery. "My dad's a musician, his father's a musician, my father's brother is a musician, and my mom's side of the family are musicians. Most of the family is involved in music in one way or another — everybody plays something. So, I had no choice."

You'd figure the family that plays together, stays together, right? Not in Dokken's case. Don, who was born and raised in the City of the Angels, did not spend much of his childhood with his parents, for reasons he does not wish divulged in the press. His only comment on the situation was, "I wasn't around my dad when I was growing up."

Instead of a traditional homelife, Don spent many of his formative years being shuffled around from foster family to foster family. Still, his inherited abilities were able to emerge. From his early days, Don Dokken had a flair for music.

"I was a drummer for about three years," Don commented with typical candor, "but my 'parents' couldn't handle it. They said, 'Pick another instrument.' I tried saxophone (one of the instruments his father plays), and it really sucked. I always bit the reeds off. So, I tried guitar because I thought it would be a neat thing to have."

Don showed quite a fascination for the guitar, but not enough to steer him away from the trouble many undirected high-school boys get into. Instead of doing his time at Venice High School, he spent his days riding around in motorcycle gangs, looking and

acting like a true member of the denim-and-leather brigade. But, his time of terrorizing little old ladies and police officers did not last that long because, as Don stated, "I got tired of going to jail every weekend."

Reaching the end of that phase, and lacking any particular career direction, Don decided to go to college and study psychology. He says he probably would have gone into that field if his family life had been more stable. But, as time went on, Don found more security in his given talent — music.

"I started taking music seriously in 1977," he said. "I couldn't get a job, so I played bars to pay my way through school."

From that need to earn a living, Don formed many early versions of

Dokken tour of Europe. In Germany, a copy of the group's demo tape found its way into the hands of Scorpions producer Dieter Dierk. The "sixth member" of the Scorpions was sufficiently impressed by what he heard to fly to L.A. to see the band. Dierk liked what he saw, and brought Don to Germany to record a demo, which eventually led to Don's first recording contract. But, Dierks' assistance to Don didn't end there. When Scorps' vocalist Klaus Meine developed nodes on his throat during the 1981 recording of the Blackout LP, Don was asked to do the scratch tracks for the LP. "I idolize Klaus," Don revealed, "so maybe I imitate him somewhat. When Klaus lost his voice and had to have an operation, they said, 'Do



Don Dokken: "I got tired of going to jail every weekend."

Dokken. His rotating roster of musicians illustrated his eye for talent and included such current luminaries as Ratt members Bobby Blotzer, Warren DeMartini and Juan Croucier (the latter of whom appears on the first Dokken album), and Quiet Riot's Frankie Banali. It was also during his bar phase that Don began to realize his potential as a singer and a songwriter. He delivered most of the vocals in addition to playing guitar and writing many of the band's tunes. As a matter of fact, Dokken's biggest hit to date, Alone Again from Tooth And Nail was written during this period.

Despite their impressive lineups and exciting tunes, the early versions of Dokken were little more than just another band on the L.A. club circuit. Don, of course, had grander visions for his group. Not content to be head of just another bar-hopping quartet, he financed a

you want to sing background vocals and do all the high parts?' And I said, 'Hell, yes, I'll be a workhorse.' On most of the tracks on the **Blackout** album, Klaus went in and did them over again, but they kept my background vocals on a few of the songs, so I got credit on the album."

Since Don had experience with a major band, he was able to take his accumulated knowledge and skills and parlay them into today's version of Dokken, one of the bands to watch on today's growing metal scene.

"I have a great deal of confidence in my own abilities," said Don decisively. "If the band doesn't make it in the next year or two, I'll probably go on to something else. But there's no reason we shouldn't hit. We have talent and we know what sells. I'd be disappointed if Dokken didn't become a very successful band in the months ahead."







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Hit Parader Honors The Stars Who've Made Metal Great.

As heavy metal continues to grow in popularity, we at *Hit Parader* think it's time to start a Heavy Metal Hall Of Fame to honor bands and performers who have helped shape the sound and style of the metal world. This month, we induct four charter members into our Metal Hall Of Fame — Led Zeppelin, Deep Purple, Black Sabbath and Jimi Hendrix. We've also included a ballot so you can vote for artists you feel should join this illustrious quartet at the pinnacle of the metal world. We will count your votes and, in the months ahead, add new members to *Hit Parader*'s hallowed Hall Of Fame.

JIMI HENDRIX

The rock world has always thrived on bigger-than-life personalities. One of the first of these cartoonlike characters was Jimi Hendrix, an artist so outrageous, colorful and controversial that his influence is as strong today as it was in his prime during the late Sixties. Brandishing a white Stratocaster that he could make do everything but jump through hoops, Hendrix created a musical vocabulary that shaped the guitar styles of

everyone from K.K. Downing to Randy Rhoads. While the 15th anniversary of his death will be observed on September 18, the musical spirit of Jimi Hendrix is still very much alive with guitarists today.

"I just pick up the guitar and play—I don't really think about it," Hendrix said, shortly before his death. "I try to express what I'm feeling inside when I play. If I feel sad, I play the blues—it's as simple as that."

Now it's your turn to vote for the people you would like to see installed in the **Hit Parader** Heavy Metal Hall Of Fame. Just fill out the form below and mail it to: **Hit Parader** Hall Of Fame, Charlton Building, Derby, CT 06418.

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Jimi Hendrix: "I try to express what I'm feeling inside when I play."

DEEP PURPLE

"When we decided to re-form and make a new album, we were very aware of the legacy we had to live up to," Deep Purple's bassist Roger Glover said. "We may not have realized what we were accomplishing when we were together in the early Seventies, but the 10 years apart gave us a little perspective on our role in rock. I'm not ashamed to say that I think Deep Purple was a great band, and that we're even better today.

It isn't often that rock fans have the opportunity to see a legend come back to life, but such was the case last year, when Deep Purple decided to shake off a decade's worth of cobwebs and take their metal machine on the road. Their return LP, Perfect Strangers, fit in perfectly with such past greats as Machine Head and In Rock, and it seems that Deep Purple is well-prepared to do exactly what Glover wants to do - add more chapters to one of the great legacies of the metal realm.



Deep Purple (left to right): Roger Glover, Ritchie Blackmore, Jon Lord, Ian Paice, Ian Gillan.

LED ZEPPELIN

If there ever was a band that helped give the heavy-metal form instant respectability, it was Led Zeppelin. . Initially relying on master guitarist/ producer Jimmy Page to transform ancient blues licks into wall-shattering metal excursions, the mighty Zep quickly evolved into a unit capable of amazing musical dexterity and surprising lyrical sophistication. When Page's rugged guitar-chording blended with the vocal feats of Robert Plant and the rock-steady rhythms of bassist John Paul Jones and drummer John "Bonzo" Bonham, a form of musical magic was created that has yet to be matched.

"There was a special attitude when the four of us got together," Plant recalled. "Together, we were stronger than we were apart. We each knew the others' strengths and weaknesses, and we were able to benefit each other to the maximum."



Led Zep's Page and Plant: "There was a special attitude when we got together.'



One of metal's most appealing, yet unusual, qualities over the years has been its continual fascination with the "dark side of life." The first band to explore this magical, mystical realm was Black Sabbath, a Birmingham, England-based quartet which took its name from a Boris Karloff horror movie. Featuring the unpredictable stage antics of vocalist Ozzy Osbourne and the foreboding guitar chords of Tony Iommi, on such classic albums as Master Of Reality and Sabbath Bloody Sabbath, Black Sabbath became metal's Princes of Darkness and the unquestioned Kings Of Depressant Rock.

"We just reacted to what was around us," Osbourne stated. "We were playing at a time of great social upheaval. There was Vietnam, race riots, and the economy of nations all over the world was going to hell. We just took the negative things that surrounded us and put them to music.'

Black Sabbath circa 1970. Rumors abound that this original lineup will be reforming shortly.



THE HID BUNGS



Beautiful, talented and in love with rock and roll, Lee Aaron is the Metal Queen. Despite her diminutive size, this Toronto-based rocker has established herself as one of the biggest voices in rock. Her powerful style — she's been compared to the legendary Janis Joplin — works in conjunction with her excellent material, to make Aaron one of the brightest young stars in the metal idiom. While she has yet to receive her big break in the United States, Lee is already a bona fide star in England, having performed as a co-headliner at the renowned Reading Festival. Lee knows that it's only a matter of time before her special talents are recognized everywhere.

"There haven't been too many women who truly play heavy metal," Aaron said. "I don't do it as a novelty — I really enjoy it. My voice is strong enough to combat the loudest guitar chords, and the songs I record are geared to deliver maximum sonic impact. If I didn't think things were going to continue breaking my way, I may have given up — I don't know. But I'm full of confidence now. Things couldn't be better."



Love 'em or hate 'em, Slayer is one band that's virtually impossible to ignore. The self-professed Crown Princes of Thrash Metal, this L.A.-based quartet has fast become one of the most talked about and controversial bands in ages. Rallying around the sonic guitarwork of Kerry King and Jeff Hanneman, the powerhouse drumming of Dave Lombardo, and the double-barreled attack of bassist/vocalist Ton Araya, Slayer have managed to garner a loyal following who swear by the band's Black Metal stance. Slayer has

recently released their second LP, **Hell Awaits**, from which the track *At Dawn They Sleep* has been drawn for inclusion on **The Wild Bunch**.

"We don't believe that you have to be cute with your music to be successful," Araya said. "There's no reason you can't explore the darker side of life with music. Just because we do that doesn't mean we hold seances before every show and kill babies. We're still a rock-and-roll band, but we've taken our approach to an extreme."

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Celebrity

by Charley Crespo

The McManus brothers of Mama's Boys obliged us at *Hit Parader* and said they would listen to music that they wouldn't necessarily put on their turntables at home. That suited us fine, since record companies are releasing more hard-rocking records than ever before. We presented the guys with a pile of recently released 45s, and these are the selections they chose to review.

The Search Is Over, Survivor

John: Unlike Eye Of The Tiger, this is laidback. I

Pat: This is aimed for radio play. There's nothing wrong with that — it's as good as anything else that's like it. The best way to put it is, it's a safe record

Tommy: There's nothing different about it.

Sentimental Street,

Night Ranger

Pat: It's typical of Night Ranger. They have the ability to rock, but they play it safe. It's a shame because they can really rock, but they don't. I saw a concert from Japan on television and they were really a good rock band. I don't think this is as good as Sister Christian.

Tommy: I don't find much difference between



rate à record

this and the Survivor record.

Do You Want To Dance. **Dave Edmunds**

Tommy: It's more for kids. Pat: It's probably good with the Porky's Revenge soundtrack, but here it bores me to tears.

Satisfaction Guaranteed. The Firm

John: It's good. Paul Rodgers has to be one of the greatest singers ever. Some people say that with Jimmy Page in the band it can't sound like Bad Company, but this track sounds like Bad Co. Tommy: I like Paul Rodgers, but this is boring.l don't like it at all.

Pat: Jimmy Page is such an innovator. I don't think he's lost anything, but this is not what I expect from two pioneers - I expected more from them. This is weak.

Days Are Numbered, **Alan Parsons Project**

Tommy: It sounds like Chicago. There isn't anything different about it.

Pat: It's difficult to fault something like that. It's well-executed but doesn't motivate me. John: Are there any heavy metal records in there? We need something with energy.

Walk Of Life, **Dire Straits**

John: Mark Knopfler goes Nashville.

Don't You (Forget About Me), Simple Minds

Pat: I'm a great fan of Simple Minds. We did some work with them in France. They're an incredible live band. I think they understudied for U2 for a long time, and now they're a great band.

What About Love. Heart

John: It's good — a very strong track Pat: I like that. Anything with an electric guitar doing power chords in the background is OK with me. This kept my interest. There's a lot of diversity in it.

Tommy: That's the first record we all liked.

Love & Pride,

King

Pat: It's got good emotion - I like that. It's a great track. It got played a lot in Great Britain. John: It's lively.

Tommy: It's a good disco number. It's going to do really well in the States.

Alone Again,

Dokken

Tommy: I like it. John: Very good.

Pat: Good track. For me, it retains what the group is about. Even at this velocity, it captures the power of the band.



Mama's Boys: "Night Ranger have the ability to rock, but they play it safe."

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Heart (left to right): Mark Andes, Denny Carmassi, Ann Wilson, Nancy Wilson, Howard Leese.

by Paul Hunter

Rock and roll may be the most fickle of all entertainment mediums. Often, it seems that bands who are riding a cresting wave of popularity one year, lie beached and virtually forgotten the next. A prime example of the peculiar nature of the rock form is the story of Heart, one of the late Seventies' most popular bands, who are now struggling to regain their lost stature with a new recording label and a new album.

"I don't feel like we're making a comeback," the band's vocalist Ann Wilson stated. "We've never been away. We've been releasing albums regularly, and we've been touring, so what constitutes a comeback? Just because the albums haven't doné as well recently as they did in the past doesn't mean that Heart isn't as entertaining, and potentially as successful, as we ever were."

Still, when one compares the critical and popular reactions afforded recent LPs, like Bebe Le Strange with the response to early classics, Dreamboat Annie and Little Queen, there's a marked difference. On Heart's first

LPs, a strong rock foundation balanced the acoustic efforts of Ann Wilson and her guitar-toting sister, Nancy. But as the band evolved, the Wilson's folk-oriented leanings began to predominate, dragging down Heart's commercial base in the process. Now, however, on their new album, simply titled Heart, the Wilson sisters have reverted to the form that first brought them fame and fortune.

'I don't think there's been a conscious effort on our part to change our music that much," Ann explained. "We used more outside sources for material but on others we followed the same procedures as always. Nancy and I, along with our writing partner. Sue Ennis, got together at our home outside of Seattle and just put some ideas together. We were motivated by the beautiful scenery and the ocean -but that's always been a big part of the Heart sound. There's always been a strong rock and roll element, as well, and that comes across in the new album. We've always been pleased by the music we've made, but I must admit that this record pleases us more than most."

As shown on tracks like the recent hit, What About Love, Heart have returned to the rock wars with a vengeance. A primary

reason for the group's return to top form has been the maturing of talents within the band. While the Wilson sisters have always dominated the group's musical psyche, the emergence of guitarist Howard Leese, drummer Denny Carmassi and keyboardist Mark Andes as prime musical forces, has helped balance the band's rock and roll sound. Ann was the first to acknowledge the contributions of the other band

"Howard has been with us from the very beginning, and his impact on our sound has been growing with every album," she said. "He's amazing. I admire his knowledge and talent so much -I can't say enough nice things about him, or the other guys for that matter. It was difficult for Mark and Denny to step into the band. We had maintained a set lineup for many years and, when we split with the original band members a few years ago, it naturally took Mark and Denny a little while to fit in. Now, we all feel totally comfortable with one another. We know what everyone's capable of doing and where everyone's weaknesses lie. The trick is for us now is to forget about those weaknesses and concentrate on our strengths."□





return to glory

Rock Legends Rally With Fly On The Wall.

by Rob Andrews

For AC/DC, 1985 promises to be a year of redemption. Following a two-year period during which the group was virtually written off as a viable rock and roll commodity, the boys from Down Under have returned with a vengeance, issuing a new LP, Fly On The Wall, that proves they still remain in rock's upper echelon. Undeniably, guitarists Angus and Malcolm Young, vocalist Brian Johnson, bassist Cliff Williams and drummer Simon Wright have lost a bit of the platinum luster that characterized the multimillion-selling smashes, Back In Black and For Those About To Rock We Salute You. But, as we discovered during a recent conversation with the inimitable Angus, AC/DC is as committed as ever to the rock and roll cause.

Hit Parader: First off, there have been rumors recently that AC/DC is breaking up or, at least, that Brian Johnson is leaving the band. How much truth is there behind these stories?

Angus Young: That's incredible (laughs). We've never been the most talkative band on the face of the planet. We've always depended on our music to communicate for us. I guess because of that, people love to speculate about us and what's going on in the band. I don't know how those stories about Brian got started.

HP: But isn't it true that Brian has begun to take a bit of offense to always being upstaged by you?

AY: You'd have to ask him that, but I don't see that as being true at all. In fact, because of our lifestyles, I think we probably have less tension in this group than most.

HP: What kind of lifestyle is that?
AY: We're not all living in the same place, and we hardly see each other when we're not recording or touring. We're spread out all over the world, from Hawaii to Australia to England. When we do come together, there's a great feeling of warmth and family. That's why all this talk of fighting and trouble is so silly. We really all like one

another, and we respect each other as well.

HP: Doesn't being spread out so much affect your recording and touring schedule?

AY: We've never been a particularly fast band when it comes to recording. We've always preferred to wait until we feel really ready to record before we go into the studio. Just because we're not all living in the same place, doesn't mean we don't stay in touch. We know when it's time to begin work on a new album. We can all sense it

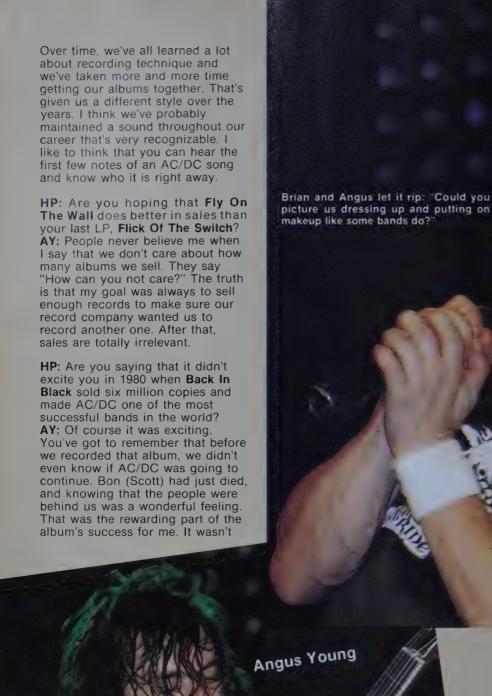
HP: What's your reaction to the new album? How do you think it compares with earlier AC/DC albums?

AY: I don't compare our albums. There's no sense in doing that. I like the things we've done in the past, and I like this one, too. If I didn't like it, we probably wouldn't have made the album.

HP: How have you seen AC/DC evolving over the years? Do you see a big difference between an album like **Let There Be Rock** and the newer ones?

AY: Sure, there's a big difference. I happen to love Let There Be Rock—that's my favorite AC/DC album.

AC/DC (left to right): Brian Johnson, Cliff Williams, Angus Young, Malcolm Young, Simon Wright.



the money or the fame.

HP: Why has AC/DC always shunned fame and fortune?

AY: I don't know if we've shunned it, but it's not as important to us as it is to other bands. We don't have the exotic habits that a lot of rock and roll groups seem to have. We obviously don't spend a great deal of money on our costumes or our stage setup. We're a very basic blue-collar rock and roll band.

HP: You're in your late twenties. Do you feel silly getting onstage in your schoolboy suit after all this time?

AY: No, I'd probably only feel silly if I went onstage without my schoolboy clothes. They're as much a part of me, at this point, as my guitar. I don't think I could ever go onstage without those clothes on.

HP: Anyone who has seen AC/DC in concert knows that you expend





the inside story

David Lee Roth's Bodyguard Provides A Behind The Scenes Look At The VH Empire.

Until recently, when one mentioned the dynamic duo of Van Halen, Dave and Eddie, visions of the Big Blond Babe - David Lee Roth — and the Six-String Statistician - Edward Van Halen would dance in rock fans' heads. With the imminent breakup of that multiplatinum hard-rock phenomenon, the reference to Dave and Eddie has taken on an entirely new meaning for the masses. Within the Van Halen camp, Dave and Eddie refers to David Lee Roth and his

bodyguard/shadow Eddie Anderson. At 5-feet-11-inches and 230 pounds, Anderson enters his room at New York City's Mayflower Hotel with a blow-gun in his right hand. He wipes some sweat off his moustache. Eddie's not too eager to divulge anything too personal about his charge: "I can't answer that," he says more than once. "Is that what this magazine is about?" The fact that he can hit a tiny target — a hole in the wall some 15 feet away with a blow-gun dart does nothing to alleviate the tension this man creates in the hotel room. You may recall hearing about Eddie from a thousand or so of Dave's interviews. For background sake, he's a Jungle Stud, one of the group of travelers who finds life too tame and marches off, once a year, to the most remote corners of the globe. In pre-Van Halen days, Eddie worked for the Beach Boys and is still a major fan of their surf music. In fact, Dave would have never gotten around to





The way they were: Van Halen before their recent breakup (left to right): David Lee Roth, Michael Anthony, Alex Van Halen, Edward Van Halen.

"Does it bother you to see excessive sexual activity in a specified area?"

recording his EP, Crazy From the Heat, if he hadn't been sitting around on a Mexican beach with Eddie when the song, California Girls, came up on his tape player. Roth credits Anderson for suggesting he record California Girls. The rest has been documented ad infinitum.

Anderson is a former actor who fell into the protection business while looking to earn extra money as a student at a California college. Due to Van Halen's video ventures, Eddie is going back to work the field he originally intended to pursue full-time. In fact, Eddie has already been in two of Van Halen's videos. Take a look at Panama during the scene when the cops arrest a towel-clad Roth. Eddie is the brooding, moustachio-ed guy, watching his boss waddle down the hallway

And at the end of Hot For Teacher, Eddie appears as a game-show participant in Dave's future portrait as the show's host.

Back at the Mayflower, Anderson puts down the blow-gun, pushes a piece of hair back from his receding hairline and offers an imposing "OK, give it your best shot" stare. But when he opens his mouth,-Eddie recites Shakespeare to let me know, right off, that he's got brains as well as brawn.

There were three questions Dave asked me when I went to see him about a security position," offers Eddie in a thick Brooklyn accent. (Eddie's just informed me that "bodyguard" is an antiquated term, though "babysitter and friend" could apply here.) "I can't reveal the exact wording of those three questions, but I'll paraphrase. First, he asked,

'Does it bother you to see excessive partying in a specified area?' I said, 'No.' Then, 'Does it bother you to see excessive sexual activity in a specified area?' I said, 'No.' 'Do you roller-skate?' And I said, 'No.' Then, he went out, bought me a pair of skates, taught me how to use them, and hired me right then."

Joining up with David Lee Roth and the Van Halen rock and roll circus gave Anderson an opportunity to travel — on tour and beyond. As a member of the Jungle Studs, he's gone as far as the Amazon in search of a good time. On one sojourn, after three weeks in the Amazon jungle, Dave and Eddie's feet were pitch black — they couldn't wash their feet in the river because of the piranha. The only time Anderson ever turned down one of Dave's wild requests was when a South American guide suggested the travelers take a trip deep into the Amazon jungle in search of a remote Indian tribe.

'I said, 'No,' because you never know what will happen. The tribe could be headhunters, take one look at Dave's head of hair and it would be all over," he explains. "I like to have the shit scared out of me, but I have Dave's best interests at heart. Whenever I go into a situation that's scary and looks like it's trouble, that's fun. I don't get scared, I get

concerned for Dave's sake. If I go into a dark alley and it looks dangerous, then that is fun. But if I go into an alley with Dave, then I have to make sure he's okay.

"Actually, we went to the Birthday Of The Devil in Haiti, and that scared the shit out of me," Anderson continues, getting up to grab a Schlitz Malt Liquor from the room's refrigerator. "Every year, they celebrate the Birthday Of The Devil there. They sacrificed a chicken. One high priest puts the body of the chicken in his mouth, the second high priest puts the head in his mouth, and they rip it apart.

Dave's reaction to the voodoo? "He just watched. It was very scary," he hesitates, "but it was fun."

Eddie claims to know Diamond Dave so well that, when the singer gets drunk, the bodyguard, er ... babysitter/friend, can predict which way he'll fall. "David is wild, you know. He wants to do everything. He wants to live out every adventure. And he does.

On the road with Van Halen, Eddie's responsibilities are all-encompassing. As Director of Security, nine guys plus two midget bodyguards report to him. Recently, Eddie also provided Dave with two female body builders for MTV's New Year's Party. The quartet became fast friends, and Eddie may hire them full-time for Roth's protection. "It's up to Dave, of course," he says.

Speaking of security, much has been said about the famous electronic "security" system that Van Halen devised for their last tour. "We number the barricade — from the ego ramp (an extension of the stage) out to the right is two through eight, and from the ego ramp out to the left is one through nine. When Dave sees a nice-lookin' babe, he says, 'Quadron six, second row, blonde hair, red top, big tits.' And I go out and give her a backstage pass.

"This system also works to describe an asshole in the audience. Like some guy whose girlfriend was with Dave the night before who's out there throwing pennies or squirting stuff. So, I'll go out and, uh," he hesitates, choosing his words carefully, "refund his money.

When we talk about the future of Van Halen, Eddie Anderson sounds optimistic. But the fact of the matter is that Roth has put Van Halen on hold indefinitely. Instead, he's just completed writing a script for his own movie, and he's informed the band that he'll make his movie now. The Van Halen album will have to wait.

Eddie gets up and walks over to his latest toy, a computer. I ask if he knows the plot of the movie. He will not tell. The bulky security director is getting restless. He hits the computer keys ferociously and the phone rings about three times in 10 minutes. Yet, there is another question that hasn't been answered: What's the best time he's had in the five years he's worked with the crowned clown of rock and roll?

'My birthday last year in Detroit," Anderson answers without hesitation. "Van Halen got me this woman — she came out of a cake. Boy, she was a great present," he offers, turning away from the computer and smiling. "She washed all the cake off me in the shower. Ah, the things she could do with a washcloth!"

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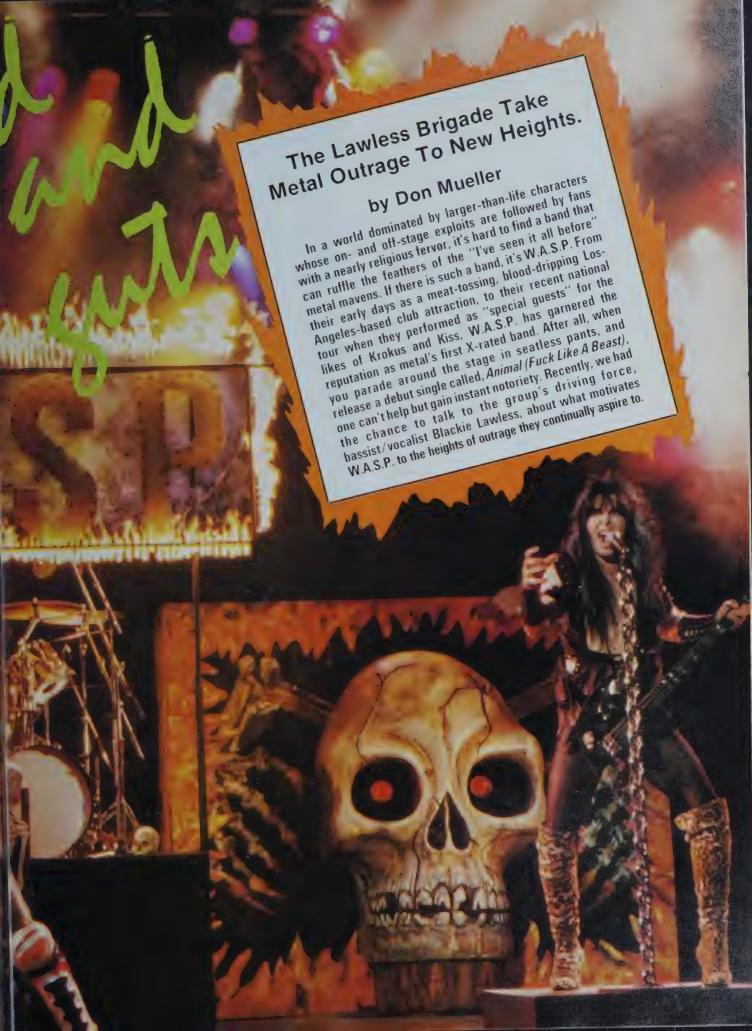
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Hit Parader: Blackie, let's clear up one bit of confusion right off. What do the letters "W.A.S.P." stand for? Blackie Lawless: They can be interpreted a number of ways. Originally, the name didn't have any punctuation marks, and we viewed it as the ferocious insect that'll keep stinging you until you die. Then, we put the punctuation in to take advantage of the religious aspect of it. The bottom line, though, is that W.A.S.P. has always stood for "We Are Sexual Per-

HP: Are you really perverts?

BL: Well... yeah. I guess it depends on what you call perverted, but we can be a weird group of guys at times. We all honestly like women - in fact, we love them - as often as possible. But onstage, our attitudes are very sexist. We've tied women up on a rack during shows and pretended to cut their throats. Of course, it was all done for shock value, but we started getting letters from women's groups who actually accused us of killing women onstage. It was ridiculous.

HP: How do you weigh the band's theatricality against your musical content?

BL: I don't think you have to do one to the detriment of the other. I like to think of what we do as "electric vaudeville," meaning that there's a blend of entertainment qualities. When you listen to the albums, the music is there, and when you see the shows, the antics we use only add to the fun.

HP: How did you come up with the idea for W.A.S.P.?

BL: I've put a lot of time and effort into planning the approach this group took. I've been around this business a long time, and I've observed what's gone on and what's been successful. I've tried to take certain elements that have always appealed to me and mix them with some new things that would attract a great deal of attention. I think it's worked.

HP: Still, considering the amount of press attention your first album generated, it really didn't sell that well.

BL: Maybe that's true, but what's selling well? With our approach, we're never going to challenge Van Halen or Def Leppard in terms of units sold. We know there's a limit to our market, but that doesn't mean that I don't expect to be selling a million copies of every album we do from now on. The degree of press support we received helped us a great deal, but it probably hurt us as well. It really made us the focal point for a lot of negative reaction. I've always believed that any press you receive



"The difference between Randy and me," says Chris Holmes, "is that he plays for the front rows and I play for the upper deck."



Blackie Lawless

is good because it focuses attention on you, but some of the things that were said about us didn't necessarily help us self records

HP: How does your new album differ from your first one?

BL: I think the songs are a little better, and it's definitely produced better. The overall sound is light years ahead of where the first one was. This one should be listened to with headphones on. Other than that. I hope this one is able to attract a few more fans to our side to join the cult we already have. It's more progressive — almost like "Pink Floyd Goes Heavy Metal."

HP: It's been said that W.A.S.P. is nothing but a bastardized version of Kiss. How do you react to that?

BL: A few years ago, some of my best friends in the world were the guys in Kiss. Ace Frehley is still one of my closest friends. I knew all about what they were doing but, while I don't deny that certain elements are similar, our attitude is very different. W.A.S.P. is every parents' nightmare.

HP: What new stage tricks do you have lined up for this tour?

BL: It all depends if we're going to headline our own tour or still be special guests. If we only have 45 minutes, we'll probably stick with the things we've done over the last year or two - an incredible stage set, tossing posters into the crowd - things like that. If the album breaks big and we get to headline some arena shows, all hell is going to break loose. I'm almost scared to think about some of the things we might pull off in that situation. If you think we've done anything outrageous up to this point, wait 'til we start headlining.

HP: Do you feel that W.A.S.P. can outlive the current heavy-metal resurgence?

BL: Hell, man, W.A.S.P. can outlive nuclear war. If we got attacked tomorrow, the only things that would be left alive on this planet would be the cockroaches and us.

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Motley Crue Voted #1 Rock Act Ozzy Osbourne — More Crazy Days Judas Priest — The Leather Legends Deep Purple — Purple Reign Twisted Sister — The Night Stalkers

December, 1984

Van Halen — Living On The Edge Scorpions — On The Attack Ratt — Going In Style Def Leppard — Kings Of The Road AC/DC — On The Rebound

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Iron Maiden — Search And Destroy Motley Crue — Wild In The Streets Quiet Riot — The Mouths That Roared Queensryche — The Power Patrol Triumph — Angry Yet Proud

October, 1984

Scorpions — Animal Magnetism Black Sabbath — Ashes To Ashes Kiss — Go For The Throat Rush — The Master Plan Robert Plant — The Legend

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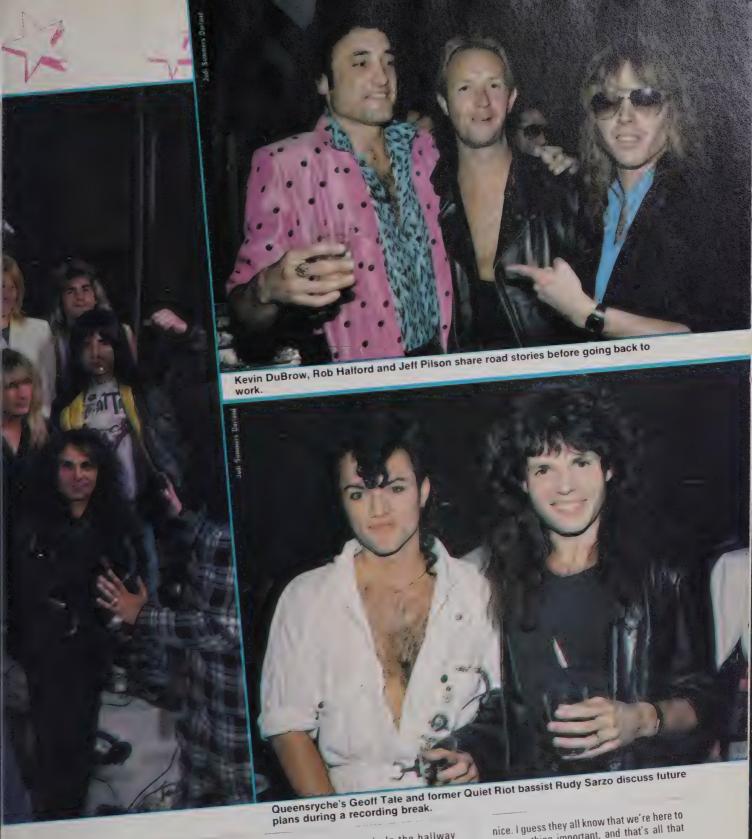
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City St..... Zip.....

The stars of heavy metal gather together to aid Ethiopian famine relief. The first ten readers who correctly identify everyone in this photo will win a copy of Stars autographed by Ronnie James Dio.

It was a rock and roll fantasy come true — 30 of the biggest names in the heavy-metal world in one recording studio at the same time. The cause of the illustrious union was Hear 'N Aid, the highly publicized benefit for Ethiopia famine relief coordinated by Ronnie James Dio. It was Dio who had conceived of this gathering of the world's metal forces to record the seven-minute song, Stars, in an attempt "to show everyone that metal musicians have just as much social con-

While the mood at Hollywood's A&M Studios was jovial, as the mingling musicians renewed old acquaintances and made new ones, the importance of the evening was never forgotten. "It's about time we had the chance to participate in one of these relief efforts," Judas Priest's Rob Halford stated as



he stood in the crowded waiting room chatting with Dokken's Jeff Pilson and Quiet Riot's Kevin DuBrow. "We may try and have fun tonight," Kevin added, "but we know we're doing it for a good cause.

Everywhere one looked, small groups of stars stood together, discussing the news of the day. In one corner, Night Ranger's Brad Gillis held a guitar seminar with Yngwie Malmsteen, Journey's Neal Schon and Dokken's George Lynch. In the hallway connecting with the waiting room to the recording studio, Motley Crue's Vince Neil, Queensryche's Geoff Tate and Blue Oyster Cult's Eric Bloom waited for their chance to record their vocal tracks.

"Wow, this is really something," Tate said, his green eyes flashing around the room. "There's a lot of talent in here. The thing that amazes me is that everyone's ego seems totally in control. There are some big stars in here, yet everyone's been incredibly do something important, and that's all that matters.

Finally, producer/organizer Dio came forth and summoned his metal army into the studio to begin recording the choruses for Stars. Amazingly, it took the assembled multitude only 45 minutes to complete their part on the recording. "They're all professionals," Dio said. "They wouldn't want to release an inferior product any more than I would. If we had experienced any trouble with the recording, I'm sure everyone would have stayed all night if need be."





by Rob Andrews

Metal Vets Put Finishing Touches On New LP.

Mark Weiss



hroughouttheir dozen years atop the rock treadmill, Kiss have existed in the eye of a continual media hurricane that has helped transform this New York-based quartet into legends. Often the line between fact and fiction has become obscured as quitarist Paul Stanley, bassist Gene Simmons, drummer Eric Carr and new guitarist Bruce Kulick have weaved their web of heavy-metal magic. Recently, we sat down with the members of Kiss to see if we could strip away some of the mystique and reveal the truth about the band through questions our readers have submitted to the Metal Mailbag.

Dear Paul Stanley,

I've been a big fan of Kiss for many years. I was very upset when you decided to take your makeup off, but now I've begun to get used to it. How strange did it feel for you to go onstage without your face painted, after doing it for so many years?

Mitch Reiman Sarasota, FL

PAUL STANLEY:

Going onstage without the makeup was very natural for me. After all, we never wore makeup when we did our soundchecks or rehearsals, so it wasn't like we had never played without it before. But, more importantly, I knew taking the makeup off would focus everyone's attention on our music. We were getting tired of people talking about the makeup rather than the music we were playing. Obviously, taking the makeup off was the right decision for us.

Dear Gene Simmons,

I'm concerned that you're going to leave Kiss to keep your movie career going. I liked Runaway, and I know you have a couple of new projects in the works, but why do you want to do anything else when you're still part of the greatest band in the world?

Tamara Marin Houston, TX

GENE SIMMONS

Nothing in the world is as important to me as Kiss. I enjoy acting and plan on continuing it in the years ahead, but Kiss will always rank at the top for me. I was offered many different movie roles before I finally accepted the part in Runaway, and I did that role only because the character was someone who I thought Kiss fans could relate to.

Dear Eric Carr,

You're my favorite member of Kiss because I got into the band's music at exactly the time you joined. I've always wondered how it was for you to join a group that was already the most famous band in the world?

Tim "Binky" Dole Seattle, WA





ERIC CARR:

Joining Kiss was a pretty mind-blowing experience. I'll never forget the first gig I played with the band. We were heading for a tour of Australia, and while we were still an hour away from Melbourne Airport, the captain came on the intercom to tell us that there were 5,000 kids waiting at the airport for us. Of course, I didn't know what that meant in particular, but all of a sudden I saw Ace, Gene and Paul running for the bathrooms. Ten minutes later they came back with their makeup on. They told me to get back there and put mine on, too. I can tell you, putting all that stuff on in a tiny plane bathroom with the plane bouncing around wasn't easy, but it's an experience I'll always remember.

Dear Paul Stanley,

I've read that you've dated some of the most beautiful actresses in the world — Donna Dixon and Lisa Hartman, to name a few. It seems like Kiss is always surrounded by beautiful women. Don't you find that to be a distraction when you have to make music?

Ziggy Patulski Queens, NY

PAUL STANLEY:

Women are the primary motivation for most of our music. One of the reasons we've been successful is that we've always written about things we know about like beautiful women and partying all night. Dealing with all the beautiful girls who show up at our concerts on the road, or those who find out where we live at home, is a big part of the fun.

Dear Gene Simmons,

You've always been on top of the hard-rock scene. I know that you helped discover Van Halen, and you've produced people like Wendy O. Williams and Keel. I'd like to know what you think of today's hard-rock movement, especially all the bands - like Motley Crue - who wear makeup the way Kiss did in the past.

Tyrone Marcus Oakland, CA

GENE SIMMONS:

I love the fact that hard rock has made a big resurgence over the last few years, because I believe Kiss played a major role in that resurgence. I admire the bands who have come along and borrowed a bit from us. I always say, "If you're going to borrow anything, borrow from the best," and that's Kiss.

Dear Bruce Kulick,

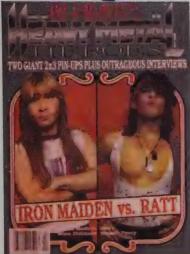
I know you've done a lot of studio sessions and appeared on albums with people like Michael Bolton. How different is it working with Kiss?

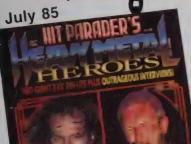
Mary Ann Cassina Boston, MA

BRUCE KULICK:

Playing guitar is pretty much the same no matter who you play with. I've always been a hard-rock player, so my style really hasn't changed that much. I hope I'll be able to develop a particular sound that Kiss fans will enjoy, and I'm looking forward to working in the studio with the band.

IRON MAIDEN VS. RATT





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JUDAS PRIEST



Rob Halford: "The new album is going to be quite surprising to most people."

British Bashers Journey To Caribbean To Finish Latest LP.

by Andy Secher

There's something special brewing in the Judas Priest camp — just ask vocalist Rob Halford. "The album we're working on is something so different, so exciting," the blond belter said, during a brief break from the recording studio. "There is something of a concept running throughout the album. It's

really hard to explain. It's something that came together very naturally. We were working on songs for the album when it struck me that this was a very important time for Judas Priest. We were working on our 10th studio album in our 10th year as a band. That alone dictated that we do something quite out of the ordinary."

While Halford refused to divulge the secrets behind Priest's latest vinyl venture, he did admit that the record takes the metal form to a new level of power and sophistication. According to sources close to the group, the band's creative nucleus — Halford, along with guitarists, K.K. Downing and Glenn Tipton — spent more than five months working on new



material for the album. Considering the fact that Priest usually spend no more than two or three months preparing and recording an LP, the energy expended on the new project marks it as something spectacular.

'We've always believed in staying on a tightly regimented schedule, Halford explained. "We felt that if we didn't have an album out each spring, and have a massive international tour right after its release, we weren't living up to our ideals. But, after Defenders Of The Faith, we decided to re-evaluate our position a little. We saw that we had reached a level of success that would allow us to concentrate our efforts in whatever way we deemed best. There was no need to constantly release albums and tour just to make fans aware of our presence. Now was the time for us to solidify our position and move ahead.

Throughout their decade-long stint as the unquestioned masters of chrome-and-leather metal, Halford and Co. have continually been on the vanguard of hard-rock's emergence as an international phenomenon. Since their earliest days on the Birmingham, England,

club circuit Priest have strived to create music that conveyed the passion and energy Halford called "an essential part of our lives." Despite critical ridicule and initial fan apprehension, it didn't take the band long to conquer the world with their no-holds-barred attack.

"The early days were fun, but they weren't easy, by any means," Tipton stated. "There were many times when we played just to get enough money to feed ourselves and buy some new guitar strings. It was really a day-to-day existence. Heavy metal wasn't exactly the rage in England in the early seventies, and we had a lot of people to convince. Looking back on those difficult times is easy today, but I'm sure there are many moments that I've conveniently erased from my memory."

Somewhat surprisingly, the country that first jumped on Priest's metal bandwagon was the United States. While the band had concentrated most of their initial attention on England and Europe, Priest's willingness to take virtually any touring opportunity that would take them to American shores, quickly made them a favorite on

this side of the Atlantic. Over the years, as the group placed more and more importance on their stateside sojourns, a rift developed between Priest and their British countrymen.

"We still receive a bit of negative reaction in England whenever we announce our tour intentions," Halford said. "The British are a very proud people, but sometimes their pride gets in the way of their common sense. They're very aware that Priest is a British band, and they're proud of it, as we are. But the simple fact is that the fans in our native land have never given us the support that the people in America have. What is the point in booking two or three nights in certain English cities when we have difficulty in selling out one night? We'd love to spend a month in England every year, but the demand just isn't there for us to do that.

"More recently, we've gotten a better reception back home," Halford added. "We're being viewed as the band whose influence helped create the heavy-metal movement of today, so a bit of respect has been thrown our way. The fact is that I don't even live in England anymore. Whenever I'm not on tour, I spend my time in Arizona. I find it a very relaxing place to live, and the weather is wonderful for my voice. In our minds, England will always be home, but if we don't get there that often, that's OK with me."

Priest had, in fact, expressed some desire to record some of their latest album in the British Isles but, after completing preproduction in Spain, it was decided that Compass Point Studios in the Bahamas would be used. The reasons for journeying so far to record was explained by Halford.

"First of all, Compass Point is a wonderful facility," he said. "I know a number of heavy-metal bands who have recorded there, and they've all come back with glowing reports. They keep everything stateof-the art in the studios, and the people down there treat you very well. Of course, the weather had something to do with it, as well. We were recording the album in June, so we didn't necessarily have to go to the Caribbean to find warm weather. But it is nice to be able to get out of the studio and get to a beach or some other location away from rock and roll. That was one of the reasons we enjoyed recording in Ibiza, Spain, the last couple of years. Isolation makes you concentrate that much harder. If you're recording in a rock hotbed like L.A. or London, you tend to fall in with other musicians, and let your mind wander from the task at hand. That's not the way Judas Priest likes to work."□



Glenn Tipton: "In the beginning being in this band was a day-to-day existence; we didn't know where our next meal was coming from."



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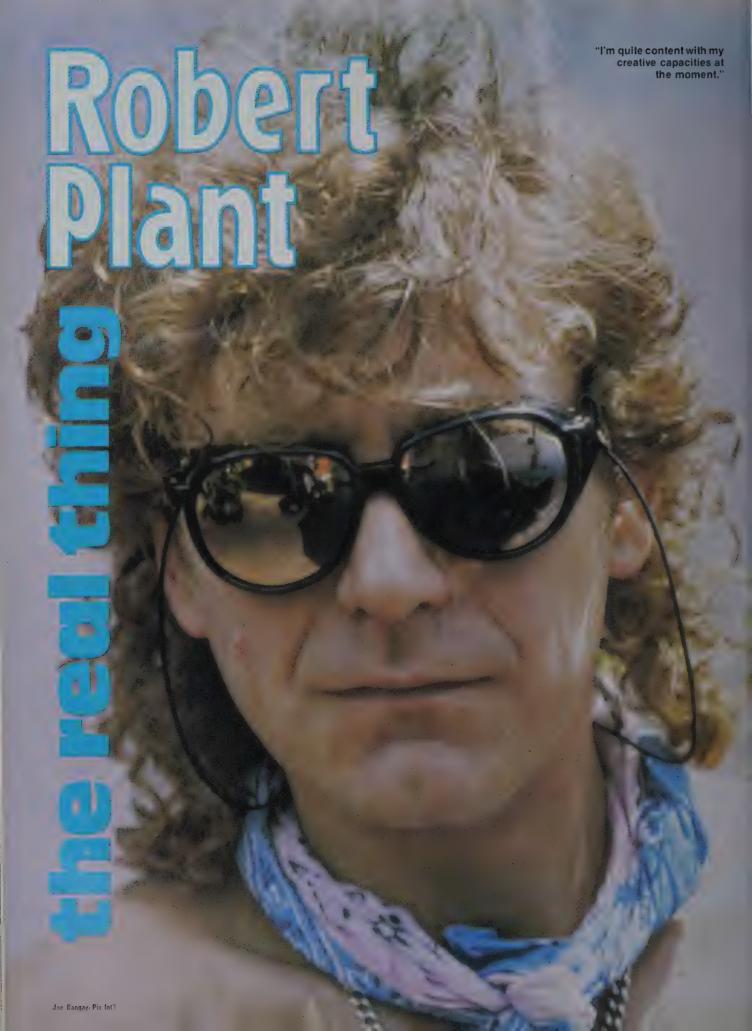
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Vocal Great Shakes 'N Stirs America With Latest Tour.

by Winston Cummings

If there is one man who can be called the quintessential rock and roll vocalist, Robert Plant is certainly it. From his earliest days with the immortal Led Zeppelin, through his current highly successful solo ventures, the lionine-tressed frontman has presented sensual and always exciting style - one that has influenced an entire generation of metal-mad poseurs. Now, with the release of his third solo LP, Shaken 'N Stirred, Plant's affect continues to be felt in all corners of the rock world.

"It is most rewarding to consider that so many people have heard and enjoyed my music over the years," Plant stated. "Occasionally, you get so involved with creating music to please yourself and those around you that you begin to forget the people who should always remain your primary concern — the fans. That's why a project like The Honeydrippers was so wonderful for me. It allowed me to step away from the serious music I make on my solo albums, and create something for the fans. It was lighthearted and fun, and it was something that I enjoyed doing immensely.

Ironically, the success of Plant's Honeydrippers' venture delayed the release of Shaken 'N Stirred for nearly six months. Originally, Plant had ventured into the recording studio to begin work on the album in mid-'84, shortly after the brief recording sessions for The Honeydrippers EP. No one, not even the always optimistic Plant, imagined that The Honeydrippers would race up the charts and become an international phen-

'It shows that people will always appreciate great rock and roll," Plant said. "These were songs I'd always loved and admired. I had always joked about recording them, and I recall fooling around with things like Sea Of Love during soundchecks on my last tour. I think it was Robbie Blunt, my guitarist, who said to me, 'Robert, you must record that. Get a whole orchestra and do it.' When enough people said the same thing, I finally said, 'Why not? Maybe it's time to just make some music that's pure

Of course, Plant's identity as the voice behind The Honeydrippers project was supposed to be a thinly-veiled secret, but when the news that Plant - along with such stellar colleagues as Jimmy Page and Jeff Beck - were involved in the project, it didn't take long for the EP to shoot into the top-10 worldwide. The record's success presented a unique quandry for Plant --- he had no intention of touring behind The Honeydrippers' disc, yet public demand was so strong that he knew he would have to delay the release of his next solo LP for an indeterminate amount

The success of The Honeydrippers was very rewarding, but it gave me a bit of extra time," he said. "There was no reason to go on the road with only a few songs - that's why I did that appearance on Saturday Night Live last December. But the record company rightfully did not want to release my new solo album on the heels of The Honeydrippers. They believed that the connection between myself and The Honeydrippers would not be as strong as it was.

The extra time I was given to work on the new LP was certainly not a problem," he added with a laugh. "When you take music as seriously as I do, there's never enough time. I'm the type of artist who is extremely critical of everything I do. I hear things on a recording which the average fan would never hear. I was able to remove some of those blemishes. I didn't want to take two years between albums after I completed Principle Of Moments — it just worked out that

On Shaken 'N Stirred, Plant presents another dose of the eclectic, moody rock and roll that has become his trademark since his departure from Led Zeppelin six years ago. With the first single, Little By Little, Plant and bandmates Robbie Blunt (lead outtar), Paul Martinez (bass), Jezz Woodroffe (keyboards), Ritchie Hayward (drums) have created a brooding masterpiece, filled with a controlled intensity that showcases Plant's understanding of the blues.

T've always loved blues performers because of the passion they bring to their shows," he said. "People like Ben E. King and Ray Charles were big influences on me, and their ability to sing blues and soul music was just incredible. That's still some of the greatest music ever recorded. The blues have always been prominent in my music, whether it was with Zeppelin, the Honeydrippers, or my solo albums. It's an influence I certainly hope I never lose.

Still, while Plant's solo efforts have been uniformly entertaining and of the highest technical quality, his solo efforts remain uncharacteristically bland to those who remember his banshee wails during the halcyon days of the mighty Zep. Perhaps Plant's age, 37, explains the mellowing of his musical approach. Or perhaps it's just that, after a decade as the pre-eminent vocalist of the metal domain, Robert Anthony Plant yearns for new horizons to

I'm a very fortunate artist in that I regret very little, if anything, that I've done over the years. I believe that my solo efforts are every bit as ambitious as anything Zeppelin may have attempted. It's just that my focus has drifted from the directions that Zeppelin preferred to explore. Zeppelin utilized the input of four individuals - my albums tend to reflect my personality very strongly. There are elements of my music today which can be heard in Zeppelin and others that are new and exciting. I'm quite content with my creative capacities at the moment — I have a number of wonderful outlets. I'm a very lucky man."



Robert Plant: "I'm a fortunate artist in that I regret very little that I've done over the



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Ozzy Osbourne

Ozzy Reveals His Favorite Exploits While Deciding Whether To Continue Solo Career Or Rejoin Black Sabbath.

by Rick Evans

No one in the history of heavy metal has created a greater mystique than the one and only Ozzy Osbourne. From his days with the "Princes of Darkness" - Black Sabbath -(who he may be rejoining on a permanent basis) through the spirited exploits that have characterized his recent solo ventures, no one enjoys his role as one of the world's great loons as much as Ozzy does. We now present the incomparable Oz discussing some of his favorite, crazed antics - well, at least the ones we're able to print.

"One of the strangest things I ever did was with Black Sabbath in the early Seventies. We were very big in Europe at the time, and we had a big show scheduled in Berlin, Germany, during the summer. There were very few moments back then when any of us weren't high or drunk, so we found ourselves doing some very strange things from time to time - even if we didn't always remember them.

'The day of the Berlin concert, Bill Ward and I decided to explore the town a bit. We had been drinking all night and were totally pissed by the time we started our little trip. We didn't know exactly where we were going, but we just figured we'd wander around the town and see what was going on. Everywhere we looked, there were these World War II monuments proclaiming something that the Nazis had done on that spot. Finally, we go to the location where Hitler's bunker was - the place where he had died.

"After looking at the place

for a few minutes, Bill turned to me and said, "I've got to take a leak.' We looked around and nobody was near us, so Bill and I both dropped our trousers and did it on Hitler's grave. It was our way of getting him back for World War II.

"When I drank, I was liable to do just about anything to anyone. That's the main reason I've tried to stop recently. I don't want to hurt anyone anymore and, just as importantly, I don't want to hurt myself. A few years ago, I was drinking like a fish. If I saw a glass with liquid in it, I would invariably pick it up and drink it I never cared what was in it. I hate to think of some of the things I must have put in my mouth over the years.

'One time I was in my hotel room in New York. I had a very busy day planned — there was a press conference for my first solo album that afternoon, and I was scared shitless. I started drinking at breakfast and, as the day went on, I got really out of sorts. Some very strange things began to happen. I began to think that the room I was in was possessed. When I walked in, the clock by the bed was flashing '12' '12' '12' - you know, the witching hour. Then I noticed that my room number was 666. That was enough for me to get totally drunk.

'By the time the press conference started, I had no idea what was going on. Somebody told me I said some totally outrageous things like 'All Americans are homosexuals' and that Hitler was right. Of course, I couldn't remember a thing. Then they told me that, at the end of the conference, I had grabbed 'hold of the chandelier in the

middle of the room and started ----- on people. That's one incident I'm very happy I can't recall."

I guess the most famous of my little escapades was when I bit the head off that bat in St. Louis. That was only part of the story. Up until the time they took me to

Jeffrey Mayer



Ozzy Osbourne

video ... vide

the hospital, I was treating the whole incident like a joke. Even when I got there and they took me to the examining room to check me out for rabies, every time a nurse would ask me how I felt, I just said, 'Woof woof.' I thought it was hilarious. Then the doctors came in and told me that if I actually had rabies I could die. That sobered me up in a hurry.

sign that I probably had rabies. By this time, I realized that this wasn't a joke. This time, I had really done it. There was a chance that I could die. I remember my wife coming up to me with this look on her face and saying, 'I love you, but you really are a crazy bastard.'"

"One of the craziest things I

"When I drank, I was liable to do just about anything to anyone."

"They told me I might have to go through a series of rabies' shots. That's when they stick these huge needles in your stomach over a period of a couple of weeks. The only way I could avoid that was by finding the bat that I had bitten and checking if it was rabid. I sent the crew back to the hall to see if they could find it.

"In the meantime, my joints were beginning to stiffen up — a

ever did was on my last tour with Sabbath. We were touring the country with Van Halen as our opening act and, quite honestly, they were blowing us off the stage every night. They were great and I loved them. Then one night, amid all our depression about playing miserably every night, we started drinking and talking about how Van Halen were stealing all our tricks. Tony thought that Edward Van Halen



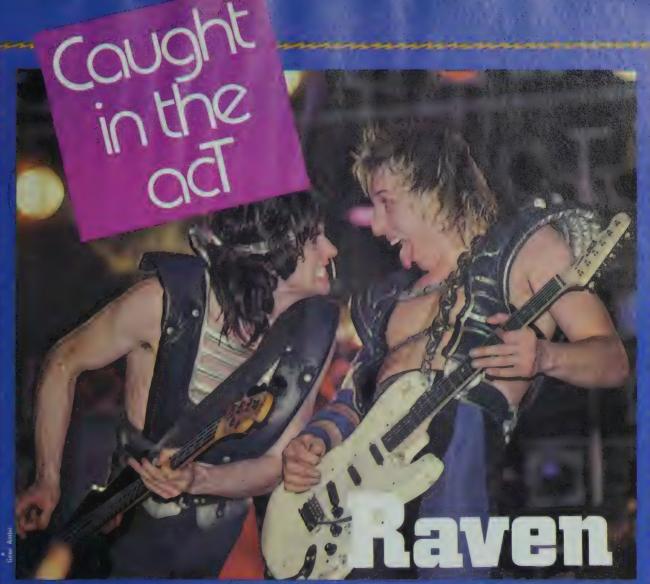
Does Ozzy's future lie in continuing his solo career with guitarist Jake E. Lee...



...or rejoining old Black Sabbath buddy Tony Iommi.

was ripping off his riffs, and there was no question that Roth had been watching me because after about the third show we did together, he was jumping about that stage and flashing 'V' salutes to the crowd.

"Tony said that I ought to go over and talk to them about it really scare them. Of course. when I was sober I didn't want to. I thought Van Halen was wonderful, and I found what Roth was doing to be extremely funny. But the more we drank, the better the idea of confronting Van Halen seemed to get. Finally, I got up and went over to their dressing room and barged through the door, a bottle of booze in my hands. I started cursing at them and yelling at the top of my lungs. Then one of them asked me what was wrong and I calmed down for a minute and said, 'I don't remember.' I had totally forgotten what I had gone over there to talk to them about. Just as well - I would have regretted it later anyhow."



Mark and John Gallagher: "We go totally over-the-top when we play."

Attending a Raven concert is best compared to sitting on the rail during the Indianapolis 500 As hand members John and Mark Gallagher (on guitar and bass, respectively) and drummer Wacko roar about the stage at breakneck speed, one can't help but be overwhelmed by the sheer volume of blood, sweat and tears that

We go totally over-the-top when we play," John Gallagher ended the show amid a pile of broken gear - we've had to stop neck snapped. I had already broken another guitar that night and the roadies came running out to tell me that there were no more quitars backstage. I signaled for Mark to take a solo, and we all dashed backstage to find pieces to stick together to make a new quitar. That's the Raven way. We like living on the edge at all

Of course, the band's maniacal stageshow is not without physical hazard. A list of the band's recent injuries could keep the cast of General Hospital busy for weeks. In fact, the band's last three U.S. tours have been curtailed prematurely due to injury of one sort or another. The most recent of these mishaps occurred at a most inopportune time — just as the group's latest LP, Stay Hard , shot into the top-70 on the sales charts. In celebration of that fact. Wacko decided to totally dismantle his bass drums and smash them against the stage amps. Obviously, something had to give, and it was the amps. After being battered into submission, they decided to topple over on top of the demented drumnier

"Of course, we were upset by the accident," John explained. "But it was nothing new to us. We travel around with a doctor at all times, just for emergencies. At the time Wacko broke his arm, he was already playing with three broken fingers from an earlier accident, and John and I both have enough bumps, cuts and least, and we accept a certain amount of physical pain as a

A Rayen concert attacks the senses with a full-bore intensity that draws every fan into an active, participatory role. This street chord anthems permeate a hall with an almost palpable intentity. and their anstage maybem holders on the resulty insure. Favor, in many ways, represents rock and roll in its policist form. The hand's laws respond in kind to the group's presentation.

many appearing at the show in the quasi whiletic pear the band sports onstage. Considering the degree of contact that the hand and their face's hipset the assistes in during each performance the array of protective pads, fallmets and grants understantiable. Watching Rayon is more for their points to abother grant, one overzealous fan said, as he smasterd an empty corn bolton against the white hockey helmet he was wearing his activity was being mirrored onstage as the Gallaghar brotheth showered botto allo bottle on Wacko's helmeted skull. No desyng, Raven is not for the faint of heart. But, when it could be pure too and reference, you'd he hard-pressed to find a bailt baild oldered

When we finish playing, we can hardly was all the stage. John said, after a recent show. "We give every nince of energy we have every night. We pour our heart and wall allows are performance we do. That's what makes Riven a femal and the promise that will never change as long at we're require



Jon Bon in action: "I don't want to act like a star if it means putting other people down."

Jon Bon and Friends Turn Up The Heat With 7800° Fahrenheit.

by Rick Evans

Despite international success at the ripe old age of 24. Jon Bon Jovi is one rock star who intends to keep his head screwed on right. No, we're not saying that this hard-rocking New Jersey native is a saint - he likes a drink or a pretty girl as much as the next guy - but he knows that the glamour and fame that come with success can only continue if his albums retain their superior quality.

"I think I've got my priorities pretty straight," the blond vocalist/guitarist said, during a short break in his current world tour. "I know if the music isn't there, then anything else is totally unimportant. There's a great temptation to just let yourself go and never miss a party or the chance to have some fun. But, I've already found that unless I take care of myself, I'm in trouble, especially when we're off the road. That's when I have to put almost all my time and energy into writing new songs. If I go around partying with friends, the songs just won't write themselves."

Bon Jovi's work-first attitude has resulted in one of the year's most successful albums, 7800° Fahrenheit, a disc that surprised even Jon with its quick ascent up sales charts everywhere. While he expected a degree of success in America, the acceptance of the album in both Europe and Japan compounded his pleasure.

"It's funny," he said, "a lot of artists who play the kind of music I do - real American-sounding hard rock - meet a lot of resistance in other parts of the world. I've never had that problem. The first record did very well in England and on the Continent, and I've already been able to tour Japan'a couple of times. Those people are great over there. They know all the songs, and they're so appreciative. They make you want to stay onstage all night."

It's been a quick rise to the top for Bon Jovi and bandmates David Rashbuam, Alec John Such, Tico Torres and Richie Sambora. Only a few years back, the band was a regular attraction on the same New Jersey bar circuit that spawned the likes of Bruce Springsteen and Southside Johnny. Jon recalled playing the bars at 17 an age when it was illegal for him to even be in some of the clubs.

'It was wild," he remembered, with a laugh. "We'd wait for our set, and the club owners would make us sit at a table near the fire exit, just in case they got raided and we had to make a quick getaway. They weren't worried that I was underage when I was onstage, because they knew I could bring in a few extra customers. But, they were scared to death about me just sitting around. They didn't want to lose their license over some kid who was still wet behind the ears."

It didn't take Bon Jovi long to establish himself as one of the top club attractions in the Garden State. His infectious, hard-hitting anthems about love, life and rock and roll touched a responsive nerve in the Jersey-club crowd and, while it was a number of years before he garnered record label interest. Jon recalls being content with his lot in life.

Sure, I wanted to be playing Madison Square Garden or the L.A. Forum," he said. "But I was so happy to have the chance to just get on stage and play that I didn't care where it was. I had the chance to show off a bit in front of my friends and make some money. What more could I ask for? After awhile, I began to grow a little dissatisfied with the clubs. I wanted to get the record companies to know I was alive."

Jon's big break came in September 1983 when he was asked to open a show for ZZ Top in Madison Square Garden. While he is a little confused as to exactly how he landed this plum assignment, he acknowledges that the opportunity was the springboard for his career.

'All the labels saw me that night," he said. "We had been talking to a few of them, but I wasn't signed at the time I played the Garden. I'd be curious to know how many other acts have played the Garden before they were signed. It was great. I had a lot of my friends in the crowd, so they cheered and stomped their feet and made it really seem like I was going down great."

Within weeks of his Garden debut, Bon Jovi had signed a major-label deal and entered the recording studio to begin work on his self-titled debut disc. That record, which yielded such instant radio favorites as Runaway and She Don't Know Me, helped establish Jon as a potent new force on the rock scene. With a sound that straddled the line between heavy-metal mayhem and pop accessibility, Bon Jovi quickly carved out a niche for himself as a guy who could write teen anthems with the best of 'em.

"I really take a lot of pride in my songs," he said. "They don't come very easily to me. They're really a struggle - I sweat over every word and every note. But, when I get to hear the finished product, I'm usually pretty happy. I had a long time to get the material ready for the first album, but I only had a month or so to write everything for the new one. That's when I knew the pressure

Judging from the positive response given to such tracks as Only Lonely, Hardest Part Is The Night and Price of Love, it seems like Jon's toil has paid off with platinum dividends. As 7800° Fahrenheit continues to draw more and more new fans to Bon Jovi's rock and roll cause, it seems that this level-headed artist is taking a crash course in stardom. It's a path where he feels right at home.

"I don't want to act like a star if that means putting people down and acting snotty," he said. That's not my trip at all. I want to entertain people, and I want them to like me and the music I play. If having a lot of people like what I do means that I'm a star, I'll learn to live with that. But it'll never change my attitude or the way I approach this business. I only know one way of doing things - and that's working at it as hard as I can."

Tami Langan/LGI



Jon Bon Jovi: "I know if my music isn't right, then everything else is totally unimportant.'

IMPORT ALBUMS



Rating system:

=excellent **=very good ***=good **=fair *=poor

by Andy Secher

Mystery Blue, Mystery Blue

As the American metal movement begins to slow down in the wake of myriad signings, it's up

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to the rest of the world to pick up the slack. Of course, countries like Japan and Sweden have come to the fore with bands like Loudness and TNT, but one nation that continues to lag behind in the international metal sweepstakes is France. A band that may change that country's fate, however, is Mystery Blue, a five-man unit from Strasbourg, who seem intent on putting France boldly on the heavy-metal map. On tracks like Rock 'N' Roll Heroes and Victory In Defeat, vocalist M. Torres, drummer J.M. Gogel, bassist P. Faller and guitarists Y. Bailbled and F. Philippon play with a passion and power that marks them as potential stars.

Hazzard, Hazzard

While France has failed to produce many bands of international renown, Germany has enjoyed a far different fate. With the likes of the Scorpions and Accept opening the floodgates of the Teutonic metal scene, a stampede of Flying-V-wielding rockers have emerged on the scene. One of the best of these Arian metal mavens is Hazzard, a quintet from Pulhein, West Germany, who combine the instrumental dexterity of the Scorps with the sonic power of Judas Priest. Perhaps the most interesting aspect of Hazzard is the guitar-playing of Herman Frank who appeared on Accept's Restless And Wild LP. Rating: ****

Warrant, First Strike

While we're talking about the new wave of German metal meisters, we would be remiss if

we failed to mention the debut effort of a powerhouse trio called Warrant. Their five-song EP, First Strike, bristles with the kind of full-bore fury rarely heard these days. Vocalist/bassist Jorg Juraschek, drummer Lothar Wieners and guitarist Thomas Klein have little conscience when it comes to "borrowing" certain riff progressions from other metal masters, but they bring so much energy to efforts like Ready To Command and Scavenger's Daughter that such plagiarism is irrelevant.

Rating: ***

Warhead, Speedway

Our international metal search next sojourns to Belgium to present Warhead, a headbanging quartet from Brussels. The band's debut LP, Speedway, is not about to set the world on fire, but on the tracks, Kill The Witch and Attack Of The Shark, the boys in the band show a competency that marks them for potential growth in the future. One factor that Warhead has working against them is their album's production — it comes across more as a muddled mess than a sonic boom. Nonetheless, Speedway may provide the trueblue headbanger with a few moments of pleasure.

We wish to thank the Record Exchange Inc., 1625 North Broadway, P.O. Box 343, Walnut Creek, CA 94597 for supplying the albums reviewed in this column. They may also be contacted by calling (415)-930-7878 (Free catalogue available). □



Warrant: Their debut EP, First Strike, bristles with full-bore fury.

by Andy Secher

Few bands in rock history had a more unusual history than Humble Pie. Formed in 1968 by two budding English superstars, Peter Frampton and Steve Marriott, the Pie set off on a trail that would lead them through periods of acoustic eclectism and all-out heavymetal bombast. By the time the band secured their first recording contract, both Marriott and Frampton were minicelebrities in rock circles - the former through his precedent-shattering work with the Small Faces and the latter for his angelic face and mounds

Ironically, despite their recognition, both artists wanted to change their public image. Upon joining the Pie, Frampton quickly grew a beard, and Marriott assumed a gutsy, soul-oriented singing style, a marked contrast to the pop crooning that characterized much of his work with the Small Faces. The pair recruited drummer Jerry Shirely and bassist Greg Ridley, and set about recording their debut LP, As Safe As Yesterday. While that album, and its followup, Town And Country, did little to gain them more than cult status, the band's talent for blending blues, pop and rock made them immediate critical favorites.

"In the beginning, we were very influenced by groups like the Band," Frampton recalled. "They were very creative and their music drew together a lot of interesting elements. I guess, in a way for both Steve and I, creating music that we thought had substance was our way of dealing with those people who only viewed us as pop stars. Unfortunately, that initial style didn't work that well for us, and we began to drift in other directions."

By the release of Humble Pie and Rock On in the early seventies, it was apparent that the Pie had dropped their artistic pretensions in favor of creating gut-bucket rock and roll featuring Frampton's flashy guitarwork and Marriott's sandpaper vocals. The new style worked like a charm, launching the band to the top of the charts on both sides of the Atlantic. America, in particular, seemed to have a special liking for the band's raw, bluesy style, and Humble Pie spent month after month crisscrossing the nation, playing every venue they could

Pie's constant roadwork resulted in the double record set, Performance - Rockin' The Fillmore, one of the most energetic and exciting live albums ever recorded. On numbers like I Don't Need No Doctor and 30 Days In The Hole, the Pie proved that they were hard rockers par excellence — a band that could rock with the best of them, while maintaining their distinctive

Legends of Rock

Humble Pie



Humble Pie's Steven Marriott: One of the most distinctive voices in rock history.

"We really enjoyed playing live," Frampton said. "It gave us the chance to let loose. There were a lot of tensions within the band by then, and getting onstage was the way we got rid of a lot of the hostility we felt. It wasn't a great situation for the musicians, but it made for a great show."

That hostility soon bubbled over into out-and-out warfare and, by the time Rockin' The Fillmore hit the top of the American charts, Frampton had left the group to start his solo career. He was replaced by ex-Coloseum axe wielder Clem Clemson whose addition signaled the Pie's intention of pursuing a more metallic direction. The albums, Smokin' and Thunderbox, though

possessing little of the inherent charm of the band's earlier efforts, sold in the millions, making the Pie one of the world's top mid-seventies rock attractions.

However, the lack of creative growth apparent on those albums slowly began to erode the band's base appeal, and by the 1975 release of Street Rats, it was obvious that the Pie's best days were long behind them. While Marriott has attempted to resurrect the band on a number of occasions, his efforts have been futile. It's just as well, for the legacy that Humble Pie created during their brief golden moment should never be tarnished.

Cenimon German

Anastasia Pantsios/Kaleyediscope



"Watch out Priest. Watch out Maiden. We're back!"

by Rob Andrews

Few bands in metal history have enjoyed a more vociferous cult following than Saxon. Although hailed by many headbangers as the ultimate metal merchants in light of their earth-shattering LPs, Wheels Of Steel and Denim 'N Leather, Saxon has not yet matched their fan support with commercial success. Still, vocalist Biff Byford, bassist Steve Dawson, drummer Nigel Glockner and guitarists Paul Quinn and Graham Oliver are five guys who live by the motto, "Never give up." Following a series of legal entanglements that tied the English group up for well over a year, Biff and the boys have come roaring back with Innocence Is No Excuse, the album they believe will turn them into international superstars. Recently, we had the chance to talk to Biff about Saxon's plans for world metal conquest.

Hit Parader: Biff, it's been a long time since we've heard from Saxon. What's the band been up to since you finished your tour in support of Crusader?

Biff Byford: We've really been doing very little except writing and recording this album. The fact is, we were prohibited from touring or even recording for a while because we were involved in a whole legal mess with our former record company, Carerre.

HP: What led to the legal problems? **BB:** It's a very complicated matter. Let's just say that we didn't think they were supporting us properly. We also wondered if we were seeing all the money that was owed us. Somehow, our books and theirs

just never seemed to match, and we were always on the short end. After a bit of time, that got to be extremely annoying. We really had no recourse except to take them to court. While we did that, they had an injunction made that said we couldn't exist as a band - no recording or anything. It was a very annoying time for us.

HP: What kept you together during that time?

BB: We've always been survivors that's the key to Saxon's appeal, as far as I'm concerned. We weren't about to let a little hurdle stand in our way. We're like a family in this band - none of us could see going out and playing with other people. We've been together for about eight years now, and our feelings run very deep. We knew we'd come through that bad time and emerge stronger than ever. That's exactly what happened.

HP: So, now you have a new label and a new album. Have the problems of the last year taken away any of Saxon's rock and roll spirit?

BB: Does it sound like it has? This is our greatest album ever. I think it's one of the greatest heavy-metal LP's of all time. It's going to be the standard against which all future albums are going to be measured. I'm very serious when I say that. Saxon has never had to take a backseat to anyone when it comes to playing heavy metal, so all I can say is, "Watch out, Maiden. Watch out, Priest. Saxon's out to prove we're the best, once again.

HP: A lot of people were disappointed by your last album,

Crusader, feeling it was too polished. Have you changed your approach on the new LP? BB: All of our records are Saxon albums - no other band in the world could have made them. But I definitely agree that we had our balls cut off on Crusader. The difference between a classic album and one that doesn't work is very small in some cases, and that was one of those. We used an American

producer (Jeff Glicksman) on Crusader and, while we love America and American rock, the fact is that American producers really don't know how to handle a British metal band. They tend to smooth out the rough edges too much. They make everyone sound the same. That's what happened with Crusader.

HP: How are things different on Innocence Is No Excuse? BB: We recorded the album in Germany with an English producer, and the results we got were much more in line with what people probably expect from Saxon. There's a lot of great, tuneful metal on this album, and it's got that rough edge that we like. There are songs like Back On The Street and Broken Heroes that are classic Saxon anthems. Things were going so well for us that we actually recorded 14 songs in the studio. Now, we have enough material to put new songs on "B" sides of singles. It's a nice feeling to actually have extra material. The only problem was figuring out what should go on the album and what should not.

HP: Some fans viewed Crusader as

Saxon's attempt to break through in America. Have you changed your priorities now?

BB: Not at all. America is still the most important market for us to succeed in, and we want to come over and tour for three or four months later this year. I don't know if I would agree with the statement that Crusader was designed for America. As I said before, we did use an American producer, and it was recorded in the States, so the influence was there. People tend to regard Crusader as a failure. The fact is, that it sold more copies in America than Denim 'N Leather.

HP: Saxon has always been a very visual band. Do you have any plans to shoot videos for Innocence Is No Excuse?

BB: Yeah, in fact, we're going to Spain to shoot them in the same spot that Clint Eastwood did his famous spaghetti Westerns. That's the look we want. We want Saxon to be as well-known as any band in the world, and we know that video is a very important means of breaking bands at the moment.

HP: It seems that you're almost obsessed with success. Would you agree with that?

BB: Obsessed may be too strong a word, but I'm definitely interested in it. We know what Saxon can do. and when we see bands who couldn't carry our quitarcases selling out arenas and selling lots of albums, it makes us say, "Hey, that should be us." Let's just say that Saxon is a very confident band, and we're confident because we know we're the best heavy-metal band in the world.

Paul Natkin/Photo Reserve Inc.



Saxon (left to right): Paul Quinn, Nigel Glockner, Biff Byford, Graham Oliver, Steve Dawson.

out to lunch

by Jodi Summers Dorland

Each month Hit Parader goes out to lunch with rock's leading figures to find out if food really does make the man. This month's lunch munchers are those German metal masters, Accept.

Out To Lunch takes a somewhat serious turn this month. After all, rock and roll isn't all fun and games and gold records — there's a lot of work and frustration involved. This month's featured artists, Accept, are one hard-working band. The German quintet have been touring America for six months in support of their most recent LP, Metal Heart, and, although the road sojourn has been an overwhelming success, the record is not faring as well as expected. Still, vocalist Udo Dirkschneider, guitarists Wolf Hoffman and Jorg Fischer, bassist Peter Baltes and drummer Stefan Kaufmann are persevering and benefiting from the experience.

"We understand America much more than when we came over for the first time last year," observed Wolf at a recent lunch. "While I still think European style, I understand the American people much better than I did. We've learned a lot about the good parts of America, as well as the bad.

"The food is the bad part if you ask me. I'm used to German cooking, so I prefer it to American food. I can't see eating all those hamburgers. But it's our own fault because we always eat in truckstops since by the time our show is over, everything is closed. In Europe, you can find restaurants open all night — here you have to know where the places are. It's hard to find good places to eat. It's not very often that you get good steak."

Some time spent with Accept emphasizes their lack of interest in American cuisine. Backstage after one of their performances is different than backstage following a show by an American or English group. The after-show crowd usually consists of loads of hangers-on, groupies and people in the business. For refreshments, there are tables stacked with deli trays, salads only to be eaten if you are on the verge of starvation and, of course, there's plenty of alcohol.

If you're lucky, the band members will emerge to socialize, but most of the "big" bands just disappear — if it's not a major city, they don't want to be bothered. Being backstage is not nearly as much fun or as glamorous as one might imagine.

The after-show scene with Accept is a totally different story. The band members shower, change into non-stage attire and come out to hobnob within 15 minutes after leaving the stage. There's not a lot of food — these guys don't particularly care for it anyway — just beer and snacks. Since the band is in such a commercially critical stage, they make sure to

greet and converse with as many people as they can. Unlike most other bands, they're happy to do it, even if it means a chronic discussion of work.

"Ya, I thought this was a good gig. It felt good," commented Peter as he relaxed with a beer after an important show on their U.S. tour. "The audience was into it and we were into it."

"The fans here are much better than the fans in Europe," added Wolf. "In Europe, you can pick out the people on the street that are going to like our music. Here, in America, it seems as if everybody likes this kind of music. Everything is going so well with our tour here. It would be nice if people would be as receptive to the album."

The band — with the exception of Udo, who is rather shy — gladly work their way around the room, making sure everyone has a drink and a good time. They know this is the key for a band in their position. For ages, the press has been talking about the metal backlash but, in the first six months of 1985, the only major metal release was Accept's. And they're feeling the brunt of the negativity. MTV will not play their video, Midnight Mover, and they've had problems getting radio airplay. Metal Heart is every bit as good, if no better, than its predecessor, Balls To The Wall. It's just that Accept has become the heavy-metal bad example. For that reason, they

know that keeping the press happy is what will get people talking about them.

Accept have been around for nine years, working very hard but not making huge amounts of money. It took them seven years to get an American record contract, and they're aware of how close they are to breaking in a big way. They also know the kind of work they'll have to do to become household words.

"Things have not changed for us yet financially," revealed Wolf, "but at least we've got a growing career now. We've got a good record company, we've got good agents, we've got everything that we haven't had in the past, which is really good after all these years. We're also working harder than ever before."

Being aware of this, the members of Accept are more than happy to oblige most requests, even if it means chewing on magazines and staying awake when they're exhausted. The reasoning behind it is simple: once you've got rock and roll in your blood, you can't get rid of it. As Wolf explained, "What I'm doing makes me happier than anything else. It's working — everything's got a sense now. You can see the affect. The next records can be the breaker for us."

Accept

Jodi Summers Dorland



Accept's Wolf Hoffman and Jorg Fischer find Hit Parader's Heavy Metal Hof Shots a tasty morsel.

Set To explode Rock Rookie Struts His Stuff With Debut Disc.

by Jodi Summers Dorland

Adam Bomb, a potent new entity on the hard-rock scene, is a rock and roll dream come true for the band's central figure, Adam Brenner — aka Adam Bomb. Because of his poignant, semi-autobiographical lyrics and emotional, hard-driving delivery, this 21-year-old singer/song-writer/ guitarist is being heralded as the next big thing on the mainstream metal market.

"I started playing guitar at 13 and began singing when I was 20," Adam said. "I started singing because I had a lot of music to make, and if I didn't have anybody to make it with, I was going to make it myself. I've always felt like the outsider — a kid looking through the candy-store window. Other people were able to make it with the bands and friends they'd grown up with. I've had no one but myself to rely on.

"It's been hard because people didn't give me the credit or encouragement I needed. But, I just bit my tongue and went on with it. It's gotten better as I've gone along. I realize now that this is the best thing I've ever done for myself."

Rock and roll may very well be the best thing for Adam. Although he may have lacked the encouragement he needed during his formative years, once this diminutive, dark-haired Seattle native made the decision to go for it, the people in the know got behind him 100 percent.

Adam's tale of succes began a year-and-a-half ago when he turned up in the fabled land of Los Angeles, demo tape in hand, hoping to get a record deal. Instead of sitting on record-company doorsteps like many of today's hard-rock bands had, Adam chose to take a different approach—video. After seeing a local newspaper ad in which video producer Tony Schiff sought bands to film, Adam contacted him, and voila, Schiff offered to make a video for Adam's song, Shape Of The World.

"Video is important to me," stated Adam. "It goes hand-in-hand with the music. My songs are definitely very personal and, to get the whole picture, you have to see me. I have a lot I can put across without special effects. I see my videos in the same vein as the movies that actors like Matt Dillon and Sean Penn do. That's my persona. I'm not trying to put out a false image of what I dream of being."

The video of Shape Of The World was shown at a San Francisco rock club before a Michael Schenker concert. Fate had it that Schenker's manager, the renowned David Krebs — also known for his work with the Scorpions, Aerosmith, Ted Nugent and AC/DC — saw the clip, was impressed and signed Adam to a manage-

ment contract.

The first thing Krebs did was move Adam to New York City to facilitate the singer's search for other musicians with a similar musical vision. Although Adam was short on experience, he was gifted with drive, talent and motivation. Because of these qualities he was able to hook up with three rather experienced musicians. The first two new band members came as a team -guitarist Jimmy Crespo, fresh out of Aerosmith, and Phil Feit, who had been playing bass with Billy Idol. The two had been playing together, and both signed up with Adam. To round out the band, Phil recruited an old friend in the rock wars, former Riot drummer Sandy Slavin. That was it — the band, Adam Bomb, was complete. With three seasoned veterans and a spunky young punk, record companies couldn't resist and Adam Bomb had their pick of labels.

"Playingwise, the band really works," said Adam enthusiastically. "We have a good understanding of each other. Jimmy is great he's very experienced in business decisions, and we can see what might be the downfall of a rock and roller. He's seen the demise of a major entity, the classic American band, and he's learned a lot from that. His perspective will help us keep ourselves in check."

Adam hopes the band's accumulated experience will make the grueling lifestyle of a young band easier. They do have at least one thing working to their benefit — the chemistry is there. Their debut album, Fatal Attraction, is a compilation of 10 tracks which show the blending of four personalities that understand each other and their musical goals. It's not an LP full of simple, commercial tunes about lust and love, but an album whose songs come from the heart with a fresh, determined approach.

"Music is a business today," concluded Adam. "The last real innovative band that did something new for rock and roll was Van Halen. I haven't seen anyone since then that can match the feeling or the aura that they have. I hope we can have that kind of commanding power."



Adam Bomb (left to right): Phil Feit, Adam Bomb, Sandy Slavin, Jimmy Crespo.

Mark Weis

INSTRUMENTALLY SPEAKING

by Michael Shore -

In the wake of Edward Van Halen, Steve Stevens, of Billy Idol's band, is the man most feel is taking the next steps in redefining rock guitar. From the slashing metal chords of Flesh For Fantasy to the mutant surf/raga riffs in White Wedding and the bansheevibrato wails of Rebel Yell, Steve's got it down. Now you too can get the same guitar Steve plays, because —just as Guild recently did with Brian May's "Red Special" — his custom-built axe is being mass-produced by Hamer, those hot guitar-makers who've done some redefining of their own over the past ten years or so.

The Steve Stevens model, as it's known, was originally issued without Steve's signature on the headstock, but, now, it has it. All of them feature: three Hamer "Slammer" pickups, with single-coils in the neck and middle positions and a double-coil humbucker in the bridge, or lead, position; a mahogany body for very solid sustain; maple neck with ebony or rosewood fingerboard, 14-inch radius and 243/4inch scale; Hamer's "Hamer-lock" tuning machines and Floyd Rose locking, fine-tuning tremolo bridge in black-chrome finish, standard; master volume and tone knobs; and two pickup-selector toggle switches.

Those two pickup-selectors are the only things one could possibly quibble about with this baby — they're rather confusing. Here's how they work the larger toggle, located closer to the center of the body, is a three-way switch that activates the neck, middle or bridge pickups. Okay, so far so good. In the neck position, it operates the neck pickup. Simple, right? Read on. In the middle position, it operates the neck pickup, plus whatever you select on the smaller toggle switch below it. In the bridge position, it shuts off the neck pickup and operates whatever you select on the smaller toggle. The smaller toggle, of course, operates the middle or bridge pickups - but not both. Confused? Thought so. But if you just skimmed that explanation and figured with all those options, you could still get all three pickups going at the same time ... well, read it again. You can never get all three pickups on at the same time on the Steve Stevens guitar.

Weird, isn't it? Steve Stevens explains: "It's just the way I designed the guitar when I first made it for myself. I never dreamed anyone else would want to buy the exact same guitar, so I left it with all these personal idiosyncracies, like the pickup selecting. No, you can't get all three pickups on together, but I never felt I needed that kind of sound. Hey, I mean, you can't ever get all three pickups on at once on a Fender Strat either, and Strats have been around, what, nearly 30 years now? If my guitar does half that well, I'll be happy.

Despite its strangeness, the Stevens guitar is a quality axe, and it's seriously hot. Some other cosmetic features seem to insure that, in the short run at least, it'll do fine: you can get it with LEDs instead of the usual dot-marker fretboard inlays, or with a controllable

tracer that makes the LEDs go off in variable-speed sequence. And it comes in a near-infinite array of finishes, from gorgeous colors like pearl turquoise and fuchsia, to custom-graphic numbers like Stevens' own multitone jagged-edge design. It lists for \$1,049.90 without the LEDs, and without case.

How hot is the Steve Stevens guitar? Well, John Oates of Hall and Oates has one. Honeymoon Suite ordered a bunch. Eddie Martinez of Run-D.M.C. has one. Even Paul Dean of Loverboy, whose own personal axe is marketed by Hondo, has one. Check it out.



Steve Stevens holding his unique guitar.



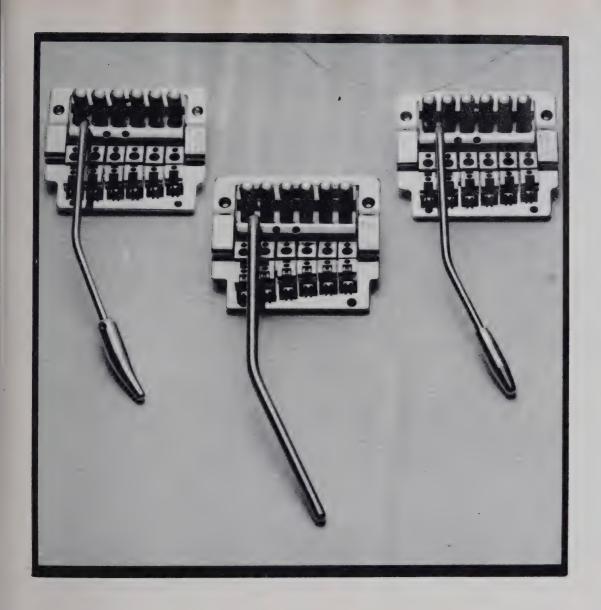
EARTH III GUITAR STRAPS

The RB2 is the latest in Earth III's line of high-tech guitar straps. Made of ribbed vinyl, it's 2 inches wide, fully adjustable, and has doubled end tabs. It's also available in some truly outrageous colors: lime green, hot pink, lemon yellow and fluorescent orange. It retails for \$18. For more info, write Earth III, 11 Cebra Ave., Staten Island, NY 10301.



WASHBURN PEDALBOARD

Washburn's new effects pedalboard is aimed at quitarists, but is so welldesigned, we wouldn't be surprised to find bassists and keyboardists using it, too. It comes self-contained in its own hard-shelled case, and offers a clean, organized and accessible selection of up to six pedal effects (Washburn's line of effects includes the Stack-in-a-Box, Chrous, Flanger, Compressor, EQ, Analog Delay, Distortion, and Phaser), separately or in conjunction with each other. The board is also prewired and features a nice touch: a line driver that automatically cancels out any potential battery hum. Individual effects levels can be preset and selectively engaged or overridden with the mere push of a bypass switch. For more info, write Washburn, 230 Lexington Drive, Buffalo Grove, IL 60090.



KAHLER TREMOLO BRIDGES & STRINGS

Kahler, makers of state-of-the-art locking guitar tremolo bridges, have added an interesting option to those bridges. The new "Heavy Series" is simply a new set of 1/4-inch-thick tremolo arms and heavier springs for a more traditional tremolo feel. They can be easily retro-fitted to any Kahler bridge, or ordered factory-direct on a guitar through your local dealer. As you can tell from a close look at the photo, the arms have three different kinds of tips, so you can pretty well customize the feel. Kahler has also just put out a new line of strings specially made to be bent like crazy by them newfangled locking tremolos. They give string-bending guitarists what they need most — more strength and support at the winding where most breakage occurs, greater range and less slippage. They're called, simply enough, Kahler strings. For more info, write Kahler c/o American Precision Metal Works, 2725 Gretta Lane, Anaheim, CA 92806.

5 FINDINS



Teutonic Terrors Bask In The Success Of World Wide Live.

by Don Mueller

It takes guts to release a live album after being told by every music-industry pundit from Bangkok to Boston that the era of the in-concert disc is long gone. But then, no one ever said the Scorpions lacked guts. After all, any band who would battle for nearly a decade just to tour America — let alone be successful — isn't your conventional rock and roll attraction. Going against the odds has always been part of this German metal quintet's inherent charm and, with the success of World Wide Live, it seems that vocalist Klaus Meine, bassist Francis Buchholz, drummer Herman Rarebell and guitarists Rudy Schenker and Matthias Jabs are prepared for many more years of "doing things our own way." Recently, we had the chance to talk with Meine and Schenker about the Scorps ever-unconventional attitudes. Hit Parader: It seems a bit strange to release a live album and then not tour behind it. What was the logic behind that? Rudy Schenker: There were actually two reasons, the first of which is that we've been on the road for the better part of the last year, and I don't think we'll tour that much in America during 1985. There's a point after which you begin to oversaturate a market and, if we were to tour America now, we'd be likely to do that. We may play a couple of outdoor festivals, but that's

Klaus Meine: We want people to be hungry for us whenever we tour. We'd rather have people saying, "When are the Scorpions going to come back?" rather than, "Oh no, not them again."

RS: The second reason we will not tour



this year is the movie we've released. It chronicles our last world tour in detail, and it works very well in conjunction with the

HP: Have you reached a point in your career where you enjoy taking more time off to enjoy the fruits of your success? KM: Not at all. We still love touring more than anything else. In fact, the thought of being home for six or seven months straight is a little scary to me. What am I going to do after I fix the plumbing in the kitchen and rewire the lamp in the bedroom? I'm not used to sitting around, and I'm anxious to see how far I'll get before I go totally

HP: But aren't you working on material for a new studio album?

KM: Yes we are, but we haven't geared up to work on it at full speed yet. We're working in Rudy's new studio and putting together ideas but, most of the time, we're working on our own. Herman is traveling between Germany and Los Angeles and he's writing a few songs when he has the time, and Matthias has some great new ideas, as well.

HP: How do you prepare material for a new

RS: Usually, I come up with the basic riffs we build the song around. I'll record those in my studio and then maybe play them for Klaus. He'll then come up with some lyrics and we'll

"We don't want people saying, 'Oh no, here come the Scorps again."

see how the rest of the band likes what we've done. We tend to be very democratic. If Klaus and I love something, and the rest of the band tends not to like it, it probably will be either changed or forgotten.

KM: The truth is that most of the material Rudy comes up with eventually finds its way onto our albums. He's always been the band's principle songwriter. I'm sure if you asked someone like Herman if he was a bit frustrated by the amount of material he gets on one of our albums, I'm sure he'd say

HP: Wasn't he supposed to release a solo LP a few months back?

KM: Yes. I'm not sure exactly what happened with that, but the record company pulled out at the last minute. He had actually done most of the work on that album a few years ago, and it had been released in Europe in a slightly different form.

HP: Would either of you consider doing a solo record?

RS: I have absolutely no reason to do one. I can't sing and I'm not that great a lead-quitar player. The strengths I have as a musician are used perfectly within the Scorpions, so I certainly have no reason to even consider doing anything on my own.

KM: It would have to be a very peculiar set of circumstances for me to consider doing any sort of solo LP. I couldn't see doing one.

HP: It seems that the Scorpions are a very close-knit band — almost like a family. How true is that perception?

RS: I think it's very accurate. We have a great deal of feeling for each other, just like brothers. We have a great deal of loyalty to each other. There were times when certain members of the group were having personal problems, and other bands may have cast them aside and continued on. We just waited for them to recover.

KM: What Rudolf says is true. Back when we were recording the Blackout LP, I had some severe problems with my throat. I couldn't sing for months on end. I kept insisting that the band find someone new and get rid of me. They kept saying that they'd wait for me, and they did. That kind of loyalty is what makes the Scorpions so special. The fans can sense our commitment to one another, and they respond to it. That, more than anything else, is what keeps the Scorpions going strong.



The Scorpions (left to right): Rudolf Schenker, Matthias Jabs, Klaus Meine, Herman Rarebell, Francis Buchholz.

behind the lines

The Hottest News And Gossip

by Adrianne Stone

Well, I'm happy to tell you that I survived the Bitch show at New York City's L'Amour East — but only barely. Clad in a sequined jacket, black tights and little else, Betsy, our evening's chanteuse, belted out the Los Angeles quartet's originals, song after song. Although she was backed by three competent male musicians, the crowd thinned noticeably when she decided to ... er, um... to become intimate with a guitar to put it delicately. The audience's collective eyes rolled upward, as if to say, "So much for female musicians." Where's Lita Ford when you need her? Betsy would be well-advised to stick with her forte — her strong vocals and showmanship. She should leave the guitar heroics to those who really know how to make love to a six-string.

It seems to be the time for band problems. Van Halen isn't immune to the "breakup" syndrome." Eddie Van Halen and Diamond Dave have been squabbling on-and-off since the band's inception, but the two haven't even been able to stand the sight of each other lately. Predictably, Eddie's off to England, collaborating with ex-Who man Pete Townshend, while the towheaded lead vocalist and veteran clown, David Lee Roth, is enjoying an oh-so-successful solo career. (And you thought he was just a gigolo!) Though that would seem to leave drummer Alex Van Halen and bassist Michael Anthony in the lurch, maybe they'll use the hiatus to take stock of musical knowledge they've garnered over the years and pick up on their production talents.

Also suffering from the dreaded band problem disease are our favorite English henchmen, Iron Maiden. Steve Harris, long referred to in some circles as "Ayatollah Harris," and his fellow trooper, vocalist Bruce Dickinson, have been forced to cancel the last two weeks of their recent tour as a result of what a close friend referred to as "a war of words." There was such animosity between the two following a recent show in Pennsylvania, that according to a source close to the band, Harris walked out of the group's dressing room in disgust after denouncing Dickinson's "childish" stage behavior.

New York City was teeming with rockers not too long ago at a Keel/Loudness show at L'Amour East, during which thrilled fans were treated to a game of "Name That Rocker." The entire entourage from Iron Maiden (pre the aforementioned tiff) were seen "lifting some pints" of the local lager, as were members of Twisted Sister, fresh off the road from their national tour. But, the guy getting all the attention was the man of a thousand faces, Gene

Simmons. If you remember, it was Gene who took the helm as producer for Keel, so naturally, it made sense for him to check out his proteges. Too bad the L'Amour regulars couldn't get close to him — several very large bouncers made sure of that. Meanwhile, sequestered in their hotel across town, both Nikki Sixx and his fellow Crueton Tommy Lee secretly planned their present

tour strategy, leaving terrified maids and bellboys in their wake.

Here we are, once again, at the end of my column, but fear not, kiddies — I'll be back before you know it, blissfully spreading rock gossip. See ya next month! □



David Lee Roth: Looking forward to pursuing a variety of solo projects.

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*JUST A GIGOLO/ **I AIN'T GOT NOBODY

As recorded by David Lee Roth

*JULIUS BRAMMER

*IRVING CAESAR

*LEONELLO CASUCCI

**ROGER GRAHAM

**SPENCER WILLIAMS

I'm just a gigolo And ev'rywhere I go People know the part I'm playin' Paid for ev'ry dance Selling each romance Ooh what they're sayin' There will come a day When youth will pass away What will they say about me When the end comes I know

I'll be just a gigolo Life goes on without me.

I'm just a gigolo And ev'rywhere I go People know the part Dave's playin' Paid for ev'ry dance Selling each romance Ooh what they're sayin' But there will come a day When youth will pass away What will they say about me When the end comes I know I'll be just a gigolo Life goes on without me 'Cause I ain't got nobody Nobody Cares for me Nobody, nobody cares for me I'm so sad and lonely Sad and lonely, sad and lonely Won't some sweet mama come and take a chance with me 'Cause I ain't so bad Get along with me babe Been singing love songs

All of the time Even only be, honey only, only be.

Bop bo za dee oo za dee bop Zitty bop I ain't got nobody Nobody cares for me Nobody, nobody.

Ain't got nobody 'Cept love songs In love Hum ma la beh buh la Zee buh la boo buh la Hum ma la beh buh la Zee buh la bop.

I ain't got nobody Nobody, nobody Cares for me Nobody, nobody I'm so sad and lonely Sad and lonely, sad and lonely Won't some sweet mama come and take a chance with me 'Cause I ain't so bad Get along with me babe Been singing love songs All of the time Even only be, honey only, only be In a love song darlin' mama David said he got nobody That loves him Ain't got nobody, nobody, nobody, nobody Nobody, nobody cares about me.

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ALONE AGAIN

As recorded by Dokken

DON DOKKEN JEFF PILSON

I'd like to see you in the morning I like to feel you when it comes to night Now I'm here and I'm all alone Still I know how it feels I'm alone again.

Tried so hard to make you see But I couldn't find the words Now the tears they fall like rain I'm alone again without you Alone again without you Alone again without you.

I said stay but you turned away Tried to say that it was me Now I'm here and I've lost my way Now I know how it feels I'm alone again.

Tried so hard to make you see But I couldn't find the words Now the tears they fall like rain I'm alone again without you Alone again without you Alone again without you Alone again without you.

I tried so hard to make you see But I couldn't find the words Now the tears they fall like rain I'm alone again without you Alone again without you Alone again Alone again Alone again without you.

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DANGER

As recorded by AC/DC

YOUNG YOUNG JOHNSON

Don't talk to strangers Keep away from the danger yea yea Don't talk to strangers who smile Keep away from danger all the time You gotta keep away.

Red lights are flashin' There's been a misunderstandin' yea yea I'm bruised an' broke and bandaged Through drinkin' all that brandy I was under the table but I came back for more Gotta hit the bottle but my head hit the floor.

With a danger danger don't talk to strangers Stranger danger don't you talk Danger danger don't talk to strangers Danger danger don't talk keep Red lights still flashin'.

People all still dancin' in my head I'm done with thinkin' about what to do Another night of drinking just one

before I'm through I was just raisin' hell I wasn't

doin' no harm

The cops could not appreciate my natural charm.

I'm a danger danger don't talk to strangers Stranger danger don't you talk

Danger danger don't talk to strangers

Danger danger don't talk keep away

Red lights still flashin'.

I'm a danger danger don't talk to strangers, stranger danger Don't you talk, you don't talk danger danger Don't talk to strangers danger danger Don't talk keep away Don't you go talkin' to no strangers in this town.

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REACTION TO ACTION

As recorded by Foreigner

M. JONES L. GRAMM

It's hard getting through to me I'm truly elusive I got my own point of view I am one of a kind And I tell you li'l girl I'm fascinated by you There's something about you That makes all the diffrence Like the night is to day Well I can get along without you But I know that within you You've got what I'm missing And I'll find a way to get.

Reaction to action Hey say the word that would thrill me yeah I need reaction to action Just one look that would kill me.

You got a way of drawing attention to you You know you stand out in a crowd But the way that you play with any man's affections Should never be allowed See I consider myself The one who will show you I'd go as far as to say Girl I ain't leavin' here without uou But you better understand There's only one rule in this game we're gonna play.

And that's reaction to action Maybe like a word that would thrill me I need reaction to action One look that would kill me Give me reaction to action It's getting late I'd better make a definite move Reaction to action And then after that baby it's up to you.

I need reaction to action Just a word that would thrill me I need reaction to action You know what I'm talkin' about Give me some reaction to action You got a look you got a way that'll kill me Reaction to action Baby don't think about it just react Reaction to action.

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LITTLE BY LITTLE

As recorded by Robert Plant

ROBERT PLANT

Little by little My heart grieves Little by little I call your name Little by little My tears flow Little by little Everything changes.

Little by little The time goes Little by little The days pass by Little by little The air clears Little by little I can breathe again I can breathe again I can breathe again I can breathe again.

Back at the mirror Your good friend Talk to the mirror

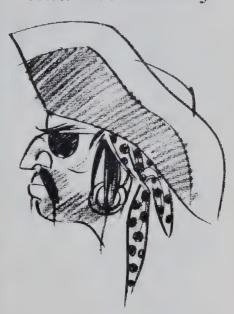
Play out your game Slap in the middle I stop then Look at the winner And the price you pay.

Cold was the winter I trembled Long was the fall That had no end Now little by little The air clears Little by little I can breathe I can breathe again I can breathe again I can breathe again.

Call your name Call your name Call your name Call your name **Everything changes** Everything changes I call your name oh I can breathe again I can breathe again.

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DEEP CUTS THE KNIFE

As recorded by Helix

BOB HALLIGAN, JR. PAUL HACKERMAN

Lady all the nights are all the same
Since you said goodbye
I'm all alone
The only voice is my own
Did you hear me
Are you near me
Did you know that it hurt this bad
Did you love me
Did you need me
Or were you just a dream I had
This memory haunts me forever.

Better run for my life Hide from the light Dark is the night
Deep cuts the knife
No way I'll get away
This memory's here to stay
Deep cuts the knife.

Lady I see your face in everything I do
Sleepless nights I lie in bed just thinkin' of you
I can't pretend
That I don't need you back again Did you love me
Did you need me
It felt right but what's wrong
This memory haunts me forever.

Better run for my life
Hide from the light
Dark is the night
Deep cuts the knife
No way I'll get away
This memory's here to stay
Deep cuts the knife.

I am your slave Got no defender You flash the blade I can't escape I can't surrender.

Run for my life
Hide from the light
Dark is the night
Deep cuts the knife
No way I'll get away
This memory's here to stay
Better run for my life
Hide from the light
Dark is the night
Deep cuts the knife
No way I'll get away
This memory's here to stay
Deep cuts the knife.

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STILL IN LOVE

As recorded by Taxxi

JEFFREY NEAD COLIN PAYNE

Standing by the window staring out at the sea
I'm thinking of you
The Riviera stretches to the end of the world
What's a boy gonna do
A memory triggered a familiar sight
Oh you wore it so well
There have been others
But the magic is gone
They cast no spell.

I remember how we drove to the beach
And walked together hand in hand
Forgetting where we started from As we walked barefoot in the sand.

Oh I'm still in love with you Oh I'm still in love with you.

Martini umbrellas a Pernod on ice
And an empty chair
In a little cafe in a lonely French town
How I wish you were here.

I remember how we drove to the beach
And walked together hand in hand
Forgetting where we started from As we walked barefoot in the sand.

Oh I'm still in love with you Oh I'm still in love with you Oh I'm still in love with you Oh I'm still in love with you. (Repeat)

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SENTIMENTAL STREET

As recorded by Night Ranger

JACK BLADES

Saw you walking out on Sentimental Street What-cha doing out there Who ya trying to be I know what you're thinking 'Cause I've been there myself I've been kicked so many times I don't know nothing else Still I noticed your urgency I recognized the flair That ya got from chasing All those East coast dares I've seen it before It happens time and again All cut up inside Yet you're caught in a spin.

Out on Sentimental Street in the avenues
Take a good hard look
There ain't nothing ever new
Out on Sentimental Street in the avenues
Will you ever find out

Guess I'll leave it up to you.

Saw you dancing out at Madame Wong's Two You did those same two steps That I taught you back in June Heard you dined last night At Conte Razor's Cafe Did you get your fill Did you think you had to pay Still I noticed your urgency And recognized the pain And I'm sure it's the same You feel again and again And I wish I could get us That second chance But you're having too much fun With your sudden romance.

Out on Sentimental Street in the avenues
Take a good hard look
There ain't nothing ever new
Out on Sentimental Street in the avenues
Will you ever find us
Guess I'll leave it up to you.
(Repeat)

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WHAT ABOUT LOVE

As recorded by Heart

BRIAN ALLEN SHERON ALTON JIM VALLANCE

I've been lonely
I've been waiting for you
I'm pretending
And that's all I can do
The love I'm sendin'
Ain't makin' it through to your
heart.

You've been hiding
Never letting it show
Always trying
To keep it under control
You got it down
And you're well on your way to
the top
But there's somethin' that you
forgot.

What about love
Don't you want someone to care
about you
What about love
Don't let it slip away
What about love
I only want to share it with you
You might need it someday yeah.

I can't tell you
What you're feeling inside
And I can't sell you
What you don't want to buy
Something's missing
You've gotta look back on your
life
You know something there just
ain't right.

What about love
Don't you want someone to care
about you
What about love
Don't let it slip away
What about love
I only want to share it with you.
(Repeat)

Love ooh
What about love
Love ooh
What about love
Love, love.

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TIGHT CONNECTION TO MY HEART (Has Anybody Seen My Love)

As recorded by Bob Dylan

BOB DYLAN

Well I had to move fast
And I couldn't with you around
my neck
I said I'd send for you and I did
What did you expect
My hands are sweating
And we haven't even started yet.

I'll go along with the charade Until I can think my way out I know it was all a big joke Whatever it was all about Someday maybe I'll remember To forget.

I'm gonna get my coat
I feel the breath of a storm
There's something I've got to
do tonight
You go inside and stay warm.

Has anybody seen my love

Has anybody seen my love Has anybody seen my love I don't know Has anybody seen my love.

You want to talk to me Go ahead and talk Whatever you got to say to me Won't come as any shock I must be guilty of something You just whisper it into my ear.

Madame Butterfly
She lulled me to sleep
In a town without pity
Where the water runs deep
She said, "Be easy baby
There ain't nothin' worth stealin'
in here."

You're the one I've been looking for You're the one that's got the key But I can't figure out whether I'm too good for you Or you're too good for me.

Has anybody seen my love oh Has anybody seen my love Has anybody seen my love I don't know Has anybody seen my love. Well they're not showing any lights tonight
And there's no moon
There's just a hot-blooded singer
Singing "Memphis In June"
And they're beatin' the devil out of a guy
Who's wearing a powder-blue

Later he'll be shot for Resisting arrest I can still hear his voice crying In the wilderness What looks large from a distance Close up ain't never that big.

I never could learn to drink
that blood
And to call it wine
I never could learn to hold you
love
And to call you mine.

Has anybody seen my love Has anybody seen my love Has anybody seen my love I don't know Has anybody seen my love.

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Heavy metal happenings



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BLACK CARS

As recorded by Gino Vannelli

GINO VANNELLI ROY FREELAND

Under the cover of night She crawls into sight Her skin is cold China white She's a dark angel Wearing sun glasses With her dark shadows Under long false lashes.

The light exposes the cracks
She wears her makeup like wax
To hide every scratch
She's a dark angel
Riding dark horses
Sitting pretty in her dim lit
corners.

I say Black cars (black cars) Look better in the shade Black cars (black cars).

She smears her lipstick on Right before she sleeps For all those phantom lovers In her dreams.

She smokes them French cigarettes
In cocktail gloves and a strapless dress
She cuts a perfect silhouette
But she's a dark angel
Wearing dark glasses
A fading beauty
As the nighttime passes.

I say
Black cars (black cars)
Look better in the shade
Black cars (black cars)
Black cars
Look better in the shade.

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SMOKIN' IN THE BOY'S ROOM

As recorded by Motley Crue

MICHAEL LUTZ CUB KODA

Sittin' in the classroom
Thinkin' it's a drag
List'nin' to the teacher
Well just ain't my bag
Noon bells ring
You know that's my cue
I'm gonna meet the boys on floor
number two.

Smokin' in the boy's room Smokin' in the boy's room Now teacher don't you fill me up with your rules For ev'rybody knows that smokin' ain't allowed in school.

Checkin' out the halls
Makin' sure the coast is clear
Lookin' in the stalls
No there ain't nobody here
My buddy Fang and me and Paul
To get caught would surely be the
death of us all.

Smokin' in the boy's room Smokin' in the boy's room Now teacher don't you fill me up with your rules For ev'rybody knows that smokin' ain't allowed in school.

Well they put me to work in the school bookstore Checkout counter and I got bored Teacher was lookin' for me all around

Two hours later you know where I was found Smokin' in the boy's room Yes indeed I was smokin' in the

boy's room Now teacher don't you fill me up with your rules

For ev'rybody knows that smokin' ain't allowed in school.

Now teacher I am fully aware of the rules For ev'rybody knows that smokin' ain't allowed in school.

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SMUGGLER'S BLUES

As recorded by Glenn Frey

GLENN FREY JACK TEMPCHIN

There's trouble on the street tonight I can feel it in my bones I had a premonition That he should not go alone I knew the gun was loaded But I didn't think he'd kill Ev'rything exploded and the blood began to spill So baby here's your ticket Put the suitcase in your hand Here's a little money now Do it just the way we planned You be cool for twenty hours And I'll pay you twenty grand I'm sorry it went down like Someone had to lose

Someone had to lose
It's the nature of the bus'ness
It's the smuggler's blues
Smuggler's blues.

The sailors and the pilots
The soldiers and the law
The payoffs and the ripoffs
And the things nobody saw
No matter if it's heroin, cocaine
or hash
You've got to carry weapons

'Cause you always carry cash

There's lots of shady characters
Lots of dirty deals
Ev'ry name's an alias
In case somebody squeals
It's the lure of easy money
It's gotta very strong appeal
Perhaps you'd understand it
better
Standin' in my shoes
It's the ultimate enticement
It's the smuggler's blues

Smuggler's blues.

See it in the headlines You hear it ev'ry day They say they're gonna stop it But it doesn't go away They move it through Miami Sell it in L.A. They hide it up in Telluride I mean it's here to stay It's propping up the governments of Columbia and Peru You ask any D.E.A. man He'll say there's nothin' we can do From the office of the President Right down to me and you, me and you It's a losing proposition But one you can't refuse It's the politics of contraband It's the smuggler's blues Smuggler's blues.

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TIRED OF BEING BLONDE

As recorded by Carly Simon

LARRY RASPBERRY

She left the credit cards Under her goodbye note "All of these are yours, goodbye" And that was all she wrote The keys to the Porsche She dropped on the floor in the Left in the '70 Dodge that Drove her in.

She wasn't angry She wasn't sad She was just leaving a life That a lot of women wish they had.

Tired of being blonde Tired of running 'round With the usual guys and dolls Tired of being blonde Tired of living up to all he expected Tired of being blonde Tired of fighting back the feelings Inside that told her to run Tired of being blonde Tired of letting her dreams go neglected.

She used to love to know She rounded out his world She used to live to be All he ever loved in a girl

And he liked her blonde in clothes That made her sexy and cute Guess she decided she'd been Too long away from her roots.

She wasn't crazy She wasn't gay And no one would believe It was harder to go than to stay She was tired of being blonde Tired of changing her life Just to match the color of the sun Tired of being blonde Tired of coping with the desperation.

She wasn't angry She wasn't sad She was just leaving a life A lot of women wished they had.

She was tired of being blonde Tired of looking like a cutie On the cover of a magazine Tired of being blonde Tired of all the platinum frustration.

Tired of being blonde Tired of living a plan That had only been made by one Tired of being blonde Just like a Lady Clairol illustration.

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PEOPLE GET READY

As recorded by Jeff Beck and **Rod Stewart**

CURTIS MAYFIELD

People get ready There's a train a-coming You don't need no baggage You just get on board All you need is faith To hear the diesels humming Don't need no ticket You just thank the Lord.

People get ready For the train to Jordan Pickin' up passengers From coast to coast Faith is the keu Open the doors that board them There's room for all Among those you love the most yeah.

There ain't no room

For the hopeless sinner Who would hurt all mankind Just to save his own Have pity on those Whose chances grow thinner 'Cause there's no hiding place From the kingdom's throne.

So people get ready For the train a-coming You don't need no baggage You just get on board All you need is faith To hear the diesels humming Don't need no ticket You just, you just thank the Lord.

Yeah oooh Yeah oooh I'm gettin' ready I'm gettin' ready This time I'm ready This time I'm ready.

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INVINCIBLE

As recorded by Pat Benatar

HOLLY KNIGHT SIMON CLIMIE

This bloody road remains a mystery This sudden darkness fills the air What are we waiting for Won't anybody help us What are we waiting for.

We can't afford to be innocent Stand up and face the enemy It's a do or die situation We will be invincible.

This shattered dream you cannot justify We're gonna scream until we're satisfied What are we running for We've got the right to be angry

What are we running for When there's nowhere we can run to anymore.

We can't afford to be innocent Stand up and face the enemy It's a do or die situation We will be invincible.

And with the power of conviction There is no sacrifice It's a do or die situation We will be invincible.

Won't anybody help us What are we running for When there's nowhere, nowhere we can run to anumore We can't afford to be innocent Stand up and face the enemy It's a do or die situation We will be invincible And with the power of conviction There is no sacrifice It's a do or die situation We will be invincible. (Repeat chorus)

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GET IT ON (Bang A Gong)

As recorded by Power Station

MARC BOLAN

Well you're dirty and sweet Clad in black Don't look back And I love you You're dirty and sweet oh yeah.

Well you're slim and you're weak You got the teeth Of the hydra upon you You're dirty sweet And you're my girl.

Get it on Bang a gong Get it on Get it on Bang a gong Get it on.

Well you're built like a car You got a hubcap Diamond star halo You're built like a truck oh my.

You're an untamed youth

That's the truth With your cloak full of eagles You're dirty sweet And you're my girl.

Get it on Bang a gong Get it on Get it on Bang a gong Get it on.

Well you're windy and wild You got the blues I'm your shoes and your stockings You're windy and wild oh yeah.

You're built like a car You got a hubcap Diamond star halo You're dirty sweet And you're my girl. (Repeat chorus)

Get it on Bang a gong.

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LAY IT DOWN

As recorded by Ratt

PEARCY De MARTINI CROSBY CROUCIER

Lay it down

Lay it down.

I know you don't really know me I know you don't really care to see me I'm into total affection Not being scared if you never please me You know you really want to lay it down Right now And how I know you really want to lay it down Right now Lay it down Lay it down

Under the sheets you will find me I know that nothing's for free You take what's good for your pleasing

I'll take what's good for this crazy evening You know you really want to lau it down Right now And how I know you really want to lay it down Right now Lay it down Lay it down Lay it down Lay it down

Lay it down Lay it down Lay it down Lay it down.

I know you only want romance I'll give you all that I can If you'll give me just one chance To prove myself and my love.

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LUCKY IN LOVE

As recorded by Mick Jagger

MICK JAGGER CARLOS ALOMAR

A betting fool A gambling man No sooner up You're down again Mama said you won't get hurt Don't play the cards You won't get burned But there's a place where I still

But there's no money in this thing

The game of hearts puts me in spades

The only game I've got it made.

Oh I'm lucky in love Yes I've got the winning touch Lucky in love Suddenly I'm dangerous.

I'm betting on a filly down at the track

A natural-born winner that's a fact

A hundred yards from the winning post

The horse fell down must have seen a ghost

But there's a place where I still

That is still my sure-fire thing

Ooh I will play the Jack of You play the Queen I'll play the Knave.

Oh I'm lucky in love Yes I've got the winning touch Lucky in love Suddenly I'm dangerous.

I know it's a mystery When the numbers come up 'Cause mathematics is Greek to But I'm lucky, I'm lucky I'm lucky in love.

Yeah Las Vegas at night at the roulette wheel Yeah Monte Carlo try to cut a

Atlantic City I lose at craps Back in London try to win it back

And late at night I lay in bed With a pistol to my head Swear I couldn't take no more And in she walks right through my door.

Oh I'm lucky in love When I think I've had enough Lucky in love Yes I've got the winning touch.

Suddenly I'm dangerous.

Yes I'm lucky, yes I'm lucky

Yes I'm lucky, yes I'm lucky Yes I'm lucky, yes I'm lucky Lucky with the ladies.

Thank God for the ladies Otherwise I'd go, I'd go crazy How about a line of credit for say ten thousand dollars Eighteen on the red Put me, put me home to bed baby.

Yes I'm lucky, yes I'm lucky Yes I'm lucky, yes I'm lucky Yes I'm lucky, yes I'm lucky Lucky with the ladies.

I'm sitting here with a full house you know I just can't, just can't lose out on

Okay, okay your ten thousand and ten thousand more Oh you want to raise me You want to raise me How about this

Twenty thousand and twenty

thousand more Okay you want to see me Well I got, I got a full house What's that A royal flush Well ain't that a bust I'm broke.

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